# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## PROFESSIONAL DOINGS.

—Haverly's New Mastodons will spend the Summer in Colorado.

—The Saturday Night Club of this city are going to dine Steele Mackaye.

—Tony Denier has purchased a residence in Chicago, for which he paid $23,000.

—The new opera house at Stillwater, Minn., will open on the 11th of May.

—Charley Parsloe thinks of taking a pleasure trip to Europe this summer.

—The new Theatre Comique of Harrigan & Hart is expected to open about the 1st of August.

—Frank Mordaunt will star next season in a piece of his own. They're all going to do it.

—D. H. Harkins returns from England in July, and will probably star through the States.

—Aldrich & Parsloe's My Partner combination will close their season at Newark, N. J., May 14.

—Haverly's new theatre in Chicago, it is thought, will be ready some time in September next.

—The Lingards open at the Grand Opera House, Chicago, Monday evening, May 9, in Stolen Kisses.

—Miss Lisa Weber left on Monday night for Leadville, where she will remain for twelve weeks.

—Alice Gray and W. T. Johnson have been engaged by the Pixley M'liss combination next season.

—Janauschek's husband, Frederick Pillot, is still very ill in Boston, and it is feared he may not recover.

—Baker & Farren close the Eastern season at Brooklyn this week and then go to California for four weeks.

—J. S. Maffit and W. H. Bartholomew have renounced pantomime, and will appear in comedy next season.

—Rose Wood and W. H. Vernon will be members of the Lyceum stock company, Philadelphia, next season.

—Marie Wainwright, Louis James and Otis H. Skinner have been engaged by Lawrence Barrett next season.

—J. N. Beers and Marcus Moriarty joined the Standard Theatre company in Rooms for Rent at Steubenville, O.

—Harry Miner has just completed arrangements to build a variety theatre at Twenty-fourth street and Eighth avenue.

—Col. Haverly has finally secured a site for his new theatre in Chicago, and proposes to erect a magnificent building.

—Frank Norcross, late with Paulding's company, will play with the Jane Coombs combination the rest of the season.

—Haverly's Widow Bedott company is now on its way to California, playing in Colorado and other intermediate places.

—G. W. Murray, stage manager at the Globe, Boston, for several seasons, has accepted a similar position with the Vokes Family.

—Rose Stella, of the Soldene party, has become so prepossessed with the California climate, that she has concluded to remain there.

—Josephine Laurens will be a member of Aldrich & Parsloe's My Partner combination next season, resuming the part of Posie Pentland.

—C. A. Stevenson is ill at the Grand Central Hotel in Denver and unable to accompany his wife, Kate Claxton, and her company.

—E. M. Gotthold, agent of Barlow, Wilson, Primrose and West's Minstrels, has drawn $10,000 in the Louisiana State Lottery.

—It is rumored that Dora Goldthwaite will enter into matrimonial relations with a wealthy New Yorker before many months elapse.

—Selena Fetter will play in New York next season, with several new and original plays. The lady has been successful in the Southwest.

—Ada Gray's East Lynne combination, after doing the principal Canadian towns, will come to New York and disband about the 1st of June.

—James O'Neil will commence an engagement at the Grand Opera House, Chicago, June 13, in a new play written for him, entitled Pendragon.

—Rachel Noah having completed the season with the Voyagers in Southern Seas combination, has taken up her permanent residence in Boston.

—Robert Ingersoll will deliver his famous lecture, "The Great Infidels," at the Academy of Music, at popular prices, on Sunday evening next.

—Ariel, the flying dancer, is having a new piece written, which will incorporate her specialties, and with which she proposes to star next season.

—Union Square is alive with professionals returning from the country. They amuse themselves reciting incidents and adventures of the season's experience.

—Val Vose, the ventriloquist, is one of Hermann's principal drawing cards, and his polyphonistic entertainment is a most laughable feature of the programme.

—Harry Courtaine has received a tempting offer from R. M. Hooley, of Chicago, to play leading comedy business in a new company he is forming for next season.

—Edward K. Collier has been engaged to play leading juveniles with John McCullough next season, in place of F. B. Warde, who goes upon a starring expedition.

—Kate Claxton opens in San Francisco May 9. Her Colorado career has been highly successful, although she has suffered most of the time with a severe sore throat.

—George R. Parks, late of the Boston Theatre, joined the My Partner combination at New Haven, Conn., to take the place of O. H. Barr, playing Ned Singleton.

—Robert McWade and company in Rip Van Winkle will play Colorado (except Denver) in June. This is the first company that ever played the Southern route from California.

—A correspondent from Louisville writes: "The *Clipper* arrives here on Friday. THE MIRROR and *Mercury* come Saturday. THE MIRROR outsells all the other theatrical papers."

—James A. Herne and company arrived in this city on Saturday evening last, having closed the season at Allentown, Pa., on Friday. The dates for next season have nearly all been made, and Mr. Herne will play under his own management, having had enough of Brooks & Dickson during the past season.

—John Rogers asks us to insert the following: "Last week when stating John Rogers' hat covered a multitude of sins we neglected adding his hat was on the head of Harry Hapgood."

—James O'Neil, Lewis Morrison and Lillie Glover have been offered positions in the stock company forming for next season at the Chestnut Street Theatre, Philadelphia, for next season.

—The original Hazel Kirke company from the Madison Square Theatre, with C. W. Couldock as Dunstan and Effie Ellsler as Hazel, open for three weeks at the California Theatre June 2.

—Maze Edwards, the affable manager of the Park, and Treasurer Palser will be the recipients of a benefit on Thursday afternoon, May 5. Lotta and John T. Raymond will be the chief attractions.

—Kit Clarke, Leavitt's manager, has ordered made by J. G. Gilmore, of this city, thirty-one trunks of one kind for the Rentz Minstrels. He has also engaged five lady musicians from Altoona, Pa.

—Maude Granger had the pleasure of opening the Colorado Springs Opera House on the 18th. Our correspondent says the audience was immense, and Miss Granger scored a genuine success in Camille.

—Verona Jarbeau says that the number of flowers she received at the Standard Monday evening "embarrassed her, really." Query: Did the florist's bills have a similar effect upon the gilded youth that settled for them?

—Harry Richmond has organized a new comedy comedy company, composed of Florence Storer, Flora Moore, Leonard and Flynn, McCarthy and Moore, Miles Morris, P. and Ella Murphy, and Morris and Grew.

—Eugene Tompkins has made overtures to James O'Neil, Ida Vernon, Fanny Morant and others to play The Danicheffs in Boston in opposition to the Union Square Company. The project has not met with any degree of favor.

—Louis Aldrich owns a number of shares in the Revere Beach Improvement Company, a new company recently organized to beautify Revere Beach. Mr. Aldrich will either Summer there or among the White Mountains.

—The Union Square Theatre Company will commence their Boston engagement at the Park Theatre next Monday. The repertoire embraces Felicia, The Danicheffs, Daniel Rochat, Two Orphans and Banker's Daughter.

—Leonard Grover is playing Our Boarding House over the New England circuit, his company being composed principally of members of Tompkins & Hill's Voyagers in Southern Seas, which recently closed its season at Booth's.

—Mary Anderson's engagement in Louisville last week assumed the form of an ovation. The receipts for four nights were $3,500, and so great was the demand for seats that four rows in the gallery had to be reserved each evening.

—Mr. E. M. Gardiner, manager of Frank Mayo, is still confined to his room at his home in Chicago, and it is doubtful if he joins his company again this season. Letters will reach him at 207 South Morgan street, Chicago.

—C. J. Whitney, proprietor of the Opera House in Detroit, contemplates the erection of a new theatre at Grand Rapids, Mich., to cost $50,000. He thinks it will be ready early next season.

—Joseph Wheelock, George Learock, Harry Belmer, Carl Ahrens, James Tighe, Charles Herman, Eugene Moore, Lee Townsend, Octavia Allen, Georgie Tyler and Emma Roth have been engaged to support T. W. Keene next season.

—Uncle Tom's Cabin is to be "done" with a vengeance. Manager C. H. Smith, of Boston, is organizing a company to produce it with two Topsies, two Marks, two donkeys, etc. We've heard of doubling up, but this "takes the wheatened sweetmeat."

—Leonard Grover has signed with John R. Rogers to deliver by the first of June a new and original comedy, which will be novel in its situations and brilliant in its construction, and particularly adapted to the talents of Miss Minnie Palmer and R. E. Graham.—*John R. Rogers.*

—Randolph H. Strong, after the close of his engagement with Ada Gray's East Lynne combination in June next, will sail for Liverpool, where he opens with his own production—Glenlivit. The action of the drama is laid in North Wales. Mr. Strong will return to America in October.

—The London *Figaro* says John McCullough, who was to have made his debut at Drury Lane last Monday evening, will be supported by an excellent company, prominent among whom are Lydia Cowell, Mrs. Arthur Stirling, Messrs. John Ryder, Augustus Harris and J. A. Barnes. Virginius was to have been the opening piece. Edwin Booth, W. J. Florence and Mackay, the millionaire, occupied boxes.

—Mr. Clarke Davis, the able critic of the Philadelphia *Evening Bulletin*, says of Georgia Knowlton: "Mr. Owens has, in his company, introduced to Philadelphia a very bright and promising young actress, Miss Georgia Knowlton, whose future upon the stage is a hopeful one. She has an admirable stage presence, dramatic ability of no common order, and possesses power as well as grace. She has made quite a hit in this city."

—George Darrell, the Australian actor-author, will make his Eastern debut at the Arch Street Theatre, Philadelphia, on Monday evening next, in his original drama, Back from the Grave, said by the San Francisco papers to be one of the most entertaining and realistic dramas of modern times. The effects are novel, and have never before been attempted on the American stage. Mr. Darrell is an actor of talent, and a favorite in Australia and California.

—Leavitt's English Burlesque Opera Company close a season of thirty-four weeks at Bangor, Me., next Saturday. Mr. Leavitt has not yet decided whether he will put the company on the road next season or not. He is at present negotiating for the French family Devene, now one of the principal attractions of Barnum's show, for his new specialty company next season. Sanford & Wilson and Nellie Richards have already been engaged. Mr. Leavitt's Rentz-Santley company closes the season at Chicago on the 30th. Considering the exceedingly hard Winter and the extraordinary number of people Mr. Leavitt has carried through thousands of miles of our country, his profits have not been so large as they were expected to be; yet he has made considerable money, paid all his debts, and commences next season with a clear record and an enviable prestige. Next season his attractions will be numerically and artistically greater than ever before.

## Northward the Star of Amusement Takes its Way.

The most tangible indication of the increasing prosperity of any city can be found in the number and character of its places of amusement. As thrift succeeds depression, and the spread of a community commences, those indispensable auxiliaries, the theatre and church, become prominent accompaniments to the procession, and add to the substantiality of the city or town so inspired. This is forcibly illustrated in New York at the present time. Years ago—say twenty or twenty-five—all the principal places of amusement were located below Fourteenth street; our fashionable residences were down town, as well as our business houses. A decade opened up avenues to the north, and business stealthily crept in the same direction. Fifth avenue became noted for its large and imposing residence structures, while the other avenues were suddenly metamorphosed into labyrinths of busy life. A second decade adds Harlem and the contiguous suburbs to the great community, and the length of the island is finally enclosed in the great progressive arm.

With this stream the theatre has marched, through not in numerical ratio with business and residence property, chiefly, we presume, on account of their preponderance in the old localities, to which the amusement-seeking public has been accustomed to frequent. The increase of population northward has correspondingly increased the necessity of new theaters in that direction, and in all probability before another five years have passed the number of edifices devoted to the drama will be ample to satisfy the demands of our uptown friends. Lester Wallack has taken the initiative, and will commence demolishing the buildings on the corner of Broadway and Thirtieth street May 1, preparatory to the erection of one of the finest theatres in New York. Frank Chanfrau has completed his arrangements, and a new and imposing theatre will be built for him on the corner of Broadway and Thirty-fifth street—the site of the New York Aquarium. On the 1st prox. work will be commenced on the new Italian Opera House, at the corner of Broadway and Thirty-ninth street, and will be a large and stylish building. The new theatre for Steele Mackeye will be erected on the South side of Twenty-third street, between Sixth and Seventh avenues, on the site of the old church. Another theatre (for whom it is at present unknown) is to be built near the corner of Thirty-fourth street and Eighth avenue, though this project is yet in abeyance.

From this outlook it is conclusive that in a short time our down-town houses will in a great measure be absorbed by the up-town as the fashionable resorts, though there will always be population enough left below Union Square to support those, or most of those, which already exist. Harrigan & Hart will move a few squares northward in August, and the Theatre Comique will become a thing of the past. The fate of Niblo's Garden is unsettled, though it may become a part and parcel of the Metropolitan Hotel. Should this occur, Tony Pastor will be left alone in his glory on lower Broadway. The Windsor will always exist, as well as the Thalia, as the east-siders will need them. From this brief review it will be seen that from present indications a few years hence our leading theatres will be centred near Central Park.

## Little "Sets-back" and "Goings-over."

For the benefit of our readers generally, and our correspondents particularly, we print the following letter received from one of our provincial representatives in Maine:

EDITOR NEW YORK MIRROR:

DEAR SIR:—I wish that (if you can consistently) you would give Samuel Fletcher, Esq., manager for B. Macauley, a little set-back. He treated me in a very ungentlemanly manner before I had asked any favors of him at all. I simply showed him my credentials for the purpose of obtaining what information he might give me, and with no intention of going into the performance without paying (for I have always paid for a reserved seat at every entertainment that has been here, which I can prove by the treasurer of the Buskin Club), and he snapped me up as no gentleman should have done. All the parties here found him very disagreeable, and I think a little going-over would do him good. J. R. P.

It is quite inconceivable to us why the above letter should have been written. If our correspondent has read THE MIRROR, even cursorily, since its first number, our policy would not need an explanation now. Of course we cannot consistently give Samuel Fletcher, Esq., a "little set back" or "little going over." No doubt some such treatment would act like balm upon the wounded feelings of our correspondent, and perhaps have a beneficial effect upon Samuel Fletcher, Esq. We should certainly oblige our correspondent in this matter did it come within our province. But the gentlemen who conduct THE MIRROR have strange ideas on the subject of abusive or personal journalism. They are so peculiar, indeed, as to object to using their pens for the purpose of gratifying the spites of others or their own individual prejudices by attacking petty persons whose good-will or ill-will is alike a matter of supreme indifference. They have established a successful dramatic newspaper on these eccentric principles. They have built up an organ for the dramatic profession that is accepted as an exponent of the good, the true, and the pure. When a charlatan seeks to impose upon actors or the public, THE MIRROR is ready to expose and chastise him. When an evil threatens the good repute and welfare of the stage, THE MIRROR arrays itself on the right side and champions the cause through thick and thin. But when a loafer insults a person connected with the staff of the paper, THE MIRROR expects him to obtain honorable and proper redress. If Samuel Fletcher, Esq., so far forgot the instincts of a gentleman, and the duties of his position, as to administer a gratituous insult upon our correspondent, the latter should have resented it like a man. Indeed, had our correspondent knocked down Samuel Fletcher, Esq., we would not exactly have complained; and had our correspondent been arrested and fined for so doing, we should have been pleased to telegraph him full judicial costs, with our compliments and congratulations.

Our correspondent's intentions in writing us as he did were perfectly honest, but we consider Samuel Fletcher, Esq., and the small fry of his ilk as thoroughly beneath our blame as they are beneath respectable association. We are sorry to refuse our correspondent's request, but THE MIRROR is not in the habit of giving "little sets back," or "little goings-over" to anybody.

## John P.'s Boyhood.

A newspaper friend of the manager of the Tourists sends us the following brief account of his boyhood days: Few would recognize in the manly, fine-looking manager of the Tourists, the printer boy of several years ago, who, on the old Richmond *Enquirer*, caused its worthy foreman to use more blanks! blanks! than all the rest of his many apprentices—and he had a number, too. But it is the same John P. Smith, who was once the head-centre of mischief, deviltry and fun in the aforesaid establishment, and who got the blame of every prank that was played, whether guilty or not. John P. from his infancy took naturally to amusements, and as he grew up it seemed to be a mania with him, and he could always be relied on to give the particulars of every circus and minstrel troupe in the country. He would know, somehow or other, months before when they would reach Richmond, and to see and hear all of which he would resort to many a keen trick. For a few days before any performance John would enter the composing-room, with a piece of red flannel around his neck or his jaws bandaged up, and his groans and grunts would have softened the heart of any one. Old man Allegre, the foreman, could stand but very little of such lamentations, and, as John well knew, would soon call him up and send him home—just what he desired; and it was singular that John always made his appearance fresh and lively the day *after* the troupe or circus had given its last performance. In his young days John P.'s great forte was foot-racing, and the old market (two squares long) in the evenings was the place of all places for that kind of sport. One day John P. had just gotten a new pair of shoes, and meeting some of his old competitors, a race was gotten up. The stakes (15 cents) and John's new shoes were placed in the hands of one Billy B. (who is now a "dead-beat" about Richmond.) John won the race, and went back to the starting point to get his hard-earned 15 cents and his shoes; but lo and behold! the stakeholder, the shoes, and the money had disappeared. Poor John was in an awful fix. He didn't like the idea of going home without those shoes. He finally did, however, but it is not necessary to describe the scene that followed, except to say that the manager of the Tourists had no earthly use for a chair at his meals for several weeks at least! Notwithstanding all John's mischief and fun, and the pranks he played on others, he was (and is yet) the very soul of kindness and generosity, and many a poor boy has had cause to bless his goodness of heart, as the writer well knows, although his circumstances were only of moderate proportions. He is also a first-class printer, but gave up the composing stick early in life to follow a more lucrative employment, in which he has been successful, much to the gratification of his many friends all over the country.

## LETTERS TO THE EDITOR.

*Will you hear this letter with attention?*
*As we would hear an oracle.*

LOVE'S LABOR'S LOST.

STEALING MACKAYE'S THUNDER.

April 26, 1881.

EDITOR NEW YORK MIRROR:

I have just received a telegram from Tom Maguire, Jr., stating that Hazel Kirke was to be produced at Baldwin's Theatre, San Francisco. I telegraphed the following reply:

JAMES L. MAGUIRE, California Theatre, San Francisco, Cal.

Secure at my expense competent legal service, taking positive measures against production of Hazel Kirke other than ours at California Theatre, in its integrity of mise en scene and original cast as played at Madison Square Theatre, now in second year. Can send you sworn copy of copyright. Answer.

GUSTAVE FROHMAN.

The lawyers are also at work in Chicago to injunct the Ideal Dramatic company, now playing Hazel Kirke through Northwest. Respectfully, GUSTAVE FROHMAN.

MANN.—George R. Mann, of the firm of architects that are superintending the erection of Haverly's new Chicago theatre, is in town looking at the interior arrangements of our principal theatres with a view to getting ideas for that building. The first theatre he looked at was the Fifth Avenue—flattering to Dan Frohman and his principal. Before he returns to the Northwest, Mr. Mann will inspect the Boston Globe and the Chestnut Street Opera House, Philadelphia.

The closing concert of Mr. Saalfield took place at Steinway Hall on Monday evening, before a large audience. The programme was not very lengthy, but the selections for the most part were unenchanting to the majority of those present. Marie Roze appeared for the last time in this city and sang several arias, and was honored with several recalls. The gentlemen who appeared were indifferent singers, and could be better appreciated in other vocations. The hits of the evening—in spite of the presence of so distinguished an artist as Mme. Roze—were made by Miss Zippora Monteith and Miss Amy Sherwin. The first displayed ability that will some day make a sensation in the lyric world. Miss Monteith possesses a voice of the sweetest purity, and her trills and wonderful upper notes were decidedly captivating, showing a finish and proficiency that astonished the audience, and evoked the most tumultuous applause. Miss Sherwin received the same meed of praise for her sweet singing. Her voice is not unlike Miss Monteith's, possesses equal breadth, and in the upper register she sustains it with melodious clearness. The piano playing of Miss Constance Howard was an acceptable recess in the lengthy vocal programme. Mrs. Isabella McIlwain sang "Forever and Forever" quite acceptably, and was complimented with an encore. But little instrumentation characterized Mr. Saalfield's concert, and the preponderence of the vocal, had it not been for the superiority of the lady soloists, would have made it monotonous and uninteresting. On the whole the entertainment was enjoyed.

## AMONG THE MUSICIANS.

A Weber *musicale* will take place at the Westminster Hotel this evening.

Nearly $50,000 have been received thus far for seats at the May Festival.

Cora de Wilhorst will appear in concert at Chickering Hall to-morrow evening.

Maestro Strauss will not visit America this Summer on account of ill health.

The concert of the Carri Brothers will take place this evening at Steinway Hall.

Gotthold Carlberg, the popular conductor, is lying very ill at his residence in this city.

There is to be some rivalry with La Mascotte in this city. It is produced at the Bijou and the Park.

Mme. Cora de Wilhorst having returned from Europe, will give an operatic concert in Chickering Hall to-morrow evening.

Signor Campanini announces that he will give a farewell benefit performance at the Academy of Music before he goes to Europe.

Emma Howson, sister of John Howson, will appear in La Mascotte at the Bijou next week, her first appearance since her return from Europe.

Constantine Sternberg has returned from California. He will give a concert or two at the Academy before his return to Europe on the 1st of June.

The Mozart Musical Union will give a concert to the musical director, Prof. Fanciulli, at the Lexington Avenue Opera House, to-morrow evening.

Verona Jarbeau succeeded Alice Burville in the character of Arabella, in Billee Taylor, at the Standard this week, the latter lady being about to sail for England.

The Wilhelmj-Sternberg combination came to grief at Grass Valley, Cal., a few weeks since, and the members are now hanging on to the rear end of Eastern-bound emigrant trains.

Jerome Hopkins' sixteenth springtide concert for the Orphan Free School Fund will take place at the Academy of Music this evening. Blanche Roosevelt will be the vocalist, and there will be a "piano tournament" between several celebrities.

Theodore Thomas' concert will take place at Steinway Hall next Saturday evening. It will be an enticing affair, judging from the musical talent announced to appear, among whom are Annie Louise Cary, Raphael Joseffy and the New York Philharmonic Society.

It is said that Messrs. Gilbert and Sullivan will revisit this country in the fall. It is not yet settled that their new comic opera will be produced at the Standard. Mr. Gilbert is desirous of coming over and personally arranging for the production of his Fogarty's Fairy.

Catherine Lewis, who has contributed so much to the amusement of the admirers of comic opera in this city and elsewhere, will be the recipient of a complimentary benefit at the Fifth Avenue Theatre on Tuesday evening next. A number of well-known artists have volunteered, and the performance will be of a diversified character.

Miss Helen Lenoir, D'Oyly Cartes' manageress, will shortly be the recipient of a complimentary benefit at the Standard Theatre; date not yet named. The programme will consist of the first act of the Pirates of Penzance, second act of Pinafore, and the first act of Billee Taylor. No doubt the house will be crowded to repletion.

The Mapleson Opera company sailed for Europe on Saturday in the steamer City of Berlin. The piers were crowded with the friends of the various artists, and presents, boquets, etc., were hurled at the departing artists as the steamer "glode" away from the wharf. Campanini, Mme. Gerster and Annie Louise Cary, of the company, remained behind, as they are to appear at the May Festival.

Maurice Dengremont, the youthful violinist, is just convalescing from a severe and almost fatal attack of intermittent fever and measles at New Orleans. At one time he was thought to be dying, and his father was telegraphed to come on from New York. He is lying at the residence of Baron von Meysenberg, the Austrian Consul, and doubtless owes his life to the incessant care of the Baroness, who remained with him night and day till the crisis was passed.

# PROVINCIAL.

**What the Player Folk are Doing All Over the Country.**

### Notice.

*Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.*

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: New York city, 25, week.
ADA GRAY COMB.: Bloomsburg, Pa., 29; Danville, 30; Plymouth, May 2; Pittston, 3; Easton, 4; Lancaster, 5; Harrisburg, 6; York, 7.
AGNES HERNDON: Montgomery, Ala., 28, 29; Selma, 30.
A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 2, six weeks.
AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.
ACME OLIVETTE CO.: Philadelphia, Pa., 25, week; Washington, D. C., May 2, week.
BAKER & FARRON: Brooklyn, 25, week; sail for London, England, May 2, for fifteen weeks.
B., W., P. & W.'s MINSTRELS: Port Huron, Mich., 28; Bay City, 29; East Saginaw, 30.
BARTLEY CAMPBELL'S MY GERALDINE CO.: Chicago, 25, two weeks.
BUFFALO BILL: Reading, Pa., 28; Trenton, N. J., 29; Newark, 30, and close season.
BALDWIN'S BRILLIANTS: Oskaloosa, Ia., 28; Keokuk, 29, 30.
BOSTON IDEAL OPERA CO.: Chicago, 25, week; Philadelphia, May 2, week; Brooklyn, 9, week, and close season.
BERGER'S NEW CO.: Jackson, Mich., 30, and there close the season.
BOSTON IDEAL UNCLE TOM'S CABIN CO.: Macon, Ga., 28; Columbus, 29, 30; Opelika, Ala., May 2; Selma, 3, 4; Montgomery, 5, 6; Mobile, 7, 9; New Orleans, La., 10, week.
CORINNE MERRIEMAKERS: Baltimore, Md., 25, week; Albany, N. Y., May 2, week.
CHARLOTTE THOMPSON: Hannibal, Mo., 27; Kansas City, 28, 29 and 30.
CLARE SCOTT COMB.: Coshocton, O., 28; Columbus, 29, 30.
COOL BURGESS AND CO. (Canadian tour): Sherbrooke, 28; Island Pond, 29.
COLLIER'S BANKER'S DAUGHTER: New Haven, Conn., 27; Bridgeport, 28; South Norwalk, 29; Danbury, 30, and close the season.
CALLENDER'S GEORGIA MINSTRELS: Munson, Mass., 28; Norwich, Conn., 29; New London, 30; Providence, R. I., May 2, 3.
COMEDY AND AMERICAN FOUR: Newark, N. J., 25, week; Albany, N. Y., May 2, week; Hartford, Conn., 9, week; Boston, Mass., 16, week.
CHILD OF THE STATE (Hoey & Hardie): Minneapolis, Minn., 27, 28; St. Paul, 29, 30; Milwaukee, Wis., May 2, 3, 4, 5; Grand Rapids, Mich., 7; East Saginaw, 8; Bay City, 10; Port Huron, 11.
CARNCROSS' MINSTRELS: Pittsburg, Pa., 25, week; Altoona, May 2; Williamsport, 3; Harrisburg, 4; Reading 5; Lancaster, 6; Lebanon, 7.
DE BEAUPLAN'S GRAND FRENCH OPERA CO.: New York city, 18, three weeks; Boston, May 9, two weeks.
DENMAN THOMPSON: Sandusky, 27; Jackson, Mich., 28; Battle Creek, 29; Kalamazoo, 30.
DION BOUCICAULT COMB.: New York, 18, two weeks; Brooklyn, May 2, week.
DUPREZ & BENEDICT'S MINSTRELS: Ravenna, O., May 2; Hudson, 3; Newbury, 4; Painesville, 5; Jefferson, 6; Ashtabula, 7; Erie, Pa., 9; Dunkirk, N. Y., 10.
EMMA ABBOTT OPERA CO.: Richmond, Va., 28; Norfolk, 29, 30; Harrisburg, Pa., May 2; Wilkesbarre, 3; Scranton, 4; Easton, 5; Shamokin, 6.
FLORENCE HERBERT COMB.: Peoria, Ill., 25, week; Bloomington, May 2, week.
FANNY DAVENPORT: Brooklyn, 25, week; New York, May 2, week.
FUN ON THE BRISTOL: New York, 11, three weeks; Philadelphia, May 2, week; Cleveland, 9, week.
FORD'S OPERA CO.: Cincinnati, 25, week; Cleveland, May 2, 3, 4; Columbus, 5, 6, 7; Detroit, 9, week.
FRANK FRAYNE COMB.: Baltimore, 25, week; Washington, May 2, week.
FRANK MAYO: Elmira, N. Y., 28; Rochester, 29, 30; Bradford, Pa., May 2, 3; Titusville, 4; Oil City, 5. Mr. Mayo closes his season 16th at Cincinnati.
FORBES COMEDY CO.: Hastings, Minn., 27, 28; Red Wing, May 2; Wabasha, 3; Winona, 4, 5; La Crosse, 6, 7.
GEORGE E. STEVENS' UNCLE TOM'S CABIN: Plymouth, Pa., 28; Danville, 29; Williamsport, 30; Lock Haven, May 2; Bellefonte, 3; Tyrone, 4; Johnstown, 5; Kittanning, 6; Altoona, 7; Elmton, 9; Parkers, 10; Warren, 11; Bradford, 12.
GUS WILLIAMS: San Francisco, May 2, two weeks.
GENEVIEVE WARD (in Forget-Me-Not): St Louis, 25, week.
HARRIGAN & HART'S THEATRE COMIQUE CO.: Boston, May 2, two weeks.
HARTZ (Magician): Lynn, Mass., 25, week; Providence, R. I. May 2, week.
HAVERLY'S STRATEGISTS: San Francisco, 18, two weeks.
HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Lawrence, Kan., 27; Leavenworth, 28; Kansas City, Mo., 29, 30; Pueblo, Col., May 2; Leadville, 3 to 7; Denver, 8, week; Boulder, 16; Ogden, Utah, 18, Salt Lake City, 19, 20.
HAVERLY'S COLORED MINSTRELS: Omaha, Neb., 27, 28; Lincoln, 29; St. Joseph, Mo., 30; Atchison, Kan., May 2; Lawrence, 3; Topeka, 4; Leavenworth, 5; Kansas City, Mo., 6, 7.
HAVERLY'S EUROPEAN MASTODON MINSTRELS: Chicago, 25, week; St. Louis, May 2, week; Cincinnati, 9, week.
HAVERLY'S NEW MASTODON MINSTRELS: Battle Creek, Mich., 28; Kalamazoo, 29; Grand Rapids, 30.
HOWORTH'S HIBERNICA: Marietta, O., 28; Parkersburg, W. Va., 29, 30.
HILL'S ALL THE RAGE: New York city, May 2, four weeks.
HARRISONS (in Photos): Sharon, Pa., 29; Meadville, 30; Pittsburg, May 2, week; New York, 9, week; Baltimore, Md., 16, week; Philadelphia, Pa., 23, week; Boston, Mass., 30, week.
HARRY G. RICHMOND COMEDY COMB.: Williamsport, Pa., 28; Pittson, 29; Bethlehem, 30; Philadelphia, May 2, week; New York, 9, week; Buffalo, 16, week; Baltimore, 23, week; Pittsburg, 30, 31; thence through oil circuit.
HYER SISTERS: Scranton, 28; Allentown, 29; Reading, 30.
HI HENRY'S PREMIUM MINSTRELS: Season closes about June 1.
HERZOG'S MUSEUM COMB.: Newark, N. J., May 2, week.
HYDE & BEHMAN: Baltimore 25, week; Brooklyn, May 2, week.
HELEN POTTER'S PLEIADES: Canandaigua, New York, 28; Geneva, 29; Ithaca, 30; Auburn, May 2, Moravia, 3; Homer, 4; Cortland, 5; Oneida, 6.
HERRMANN: New York city for a short season.
HELEN COLEMAN WIDOW BEDOTT COMB.: Ypsilanti, Mich., 28; Concord, 29; Union City, 30; Three Rivers, May 2; Sturgess 3.
JOHN T. RAYMOND: Baltimore, 18, week; Philadelphia, 25, week; San Francisco, May 2, two weeks.
JOSEPH MURPHY: Grand Opera House, New York, 18, two weeks, and Windsor Theatre, May 2, week.
JANAUSCHEK: Boston, 25, week.
JULIA A. HUNT CO.: Macauley's Theatre, Louisville, Ky., 28, 29, 30.
JOHN E. OWENS: Wilmington, Del., May 2; Reading, Pa., 3; Easton, 4; Trenton, 5; Newark, 6; Paterson, 7.
JAY RIAL'S IDEAL UNCLE TOM: Cincinnati, O., 25, week.
JAY RIAL'S UNCLE TOM'S CABIN CO. No. 2: Duke Centre, Pa., 27; Bradford, 28, 29.
JOSEPH JEFFERSON'S COMB.: Burlington, Ia., 28; Iowa City, 29; Rock Island, Ill., 30, matinee; Davenport, Ia., 30, night; Cedar Rapids, May 1, 2; Dubuque, 3; La Crosse, Wis., 4; Minneapolis, Minn., 5; St. Paul, 6, 7, and close of Spring tour.
KATE CLAXTON: Colorado Springs, 28; Cheyenne, W. T., 29, 30; San Francisco, May 9, four weeks.
LAWRENCE BARRETT: Rochester, 28; Elmira, 29; Erie, Pa., 30.
LOTTA: New York, 25, two weeks.
LEAVITT'S RENTZ SANTLEY CO.: Oneida, N. Y., 28; Syracuse, 29; Oswego, 30; St. Catharines, Can., May 2; Hamilton, 3; London, 4; Toronto, 5, 6, 7.
LEAVITT'S MME. RENTZ'S MINSTRELS: Georgetown, Ky., 28; Lexington, 29; Maysville, 3.
LEAVITT'S BURLESQUE OPERA CO.: Lowell, Mass., 28; Portland, Me., 29; close the season in Bangor, April 30.
MILES' JUVENILE OPERA CO.: Washington, 25, week.
MY PARTNER (Aldrich & Parsloe): Montreal, Can., 28, 29, 30; Ottawa, May 2; Kingston, 3; Belleville, 4; Toronto, 5, 6, 7.
MAPLESON'S ITALIAN OPERA CO.: Boston, 25, week.
MITCHELL'S PLEASURE PARTY: Pittsburg, 25, week; Chicago, May 1, week.
MINNIE PALMER'S COMB.: Central City, Col., 28, 29; Boulder, 30.
MCKEE RANKIN (Danites): Kingston, Ont., 28; Ottawa, 29, 30; Montreal, May 2, week.
MARY ANDERSON: Cincinnati, O., 25, week; Sandusky, May 2; Rochester, N. Y., 3, 4; Poughkeepsie, 5; Paterson, N. J., 6; Trenton, 7.
MAGGIE MITCHELL: Pittston, Pa., 28; Paterson, N. J., 30.
M. B. CURTIS' SAM'L OF POSEN: Titusville, Pa., 28; Oil City, 29; New Castle, 30; Pittsburg, May 2, week; New York, 16, three weeks.
MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Albany, N. Y., 25, week; Niblo's Garden, New York, May 2, week.
MADISON SQUARE CO. (Hazel Kirke No. 2): 27; Akron, O., 28; Tiffin, 29; Defiance, 30.
MAHN'S COMIC OPERA CO.: Brooklyn, E.D., May 3, week; New York City, 16, three weeks.
MR. AND MRS. GEORGE S. KNIGHT: Pittsfield, Mass., 28; Danbury, Conn., 29; Stamford, 30; Haverly's 14th St. Theatre, N. Y., May 2, two weeks, and Windsor Theatre, 16, week.
MAUDE GRANGER: Denver, Col., 25, week.
MRS. JOSHUA WHITCOMB: Columbus, Ohio, 27, 28; Chillicothe, 29; Circleville, 30; Newark, May 2; Mt. Vernon, 3; Mansfield, 4; Massilon, 5; Canton, 6; Akron, 7; Pittsburg, 9, week.
MRS. SCOTT SIDDONS: Lawrence, Mass., 28; Greenfield, 29; Westfield, 30; Holyoke, May 2; Springfield, 3; Albany, N. Y., 4; Glens Falls, 5; Saratoga, 6; Troy, 7.
NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Manchester, N. H., 28; Salem, Mass., 29; Fall River, 30; New Bedford, May 2; Newport, R. I., 3; Norwich, Conn., 4; Meriden, 5; Bridgeport, 6; South Norwalk, 7; New York City, 14, week, to close season.
NAT GOODWIN'S FROLIQUES: Youngstown, O., 28; Springfield, 29; Dayton, 30; Cincinnati, May 2, week.
NEW YORK GERMANIA THEATRE CO.: Boston, 18, two weeks.
OOFTY GOOFT N. Y. COMB.: Wheeling, W. Va., 28, 29, 30.
OLIVER DOUD BYRON: Akron, O., 25; Canton, 26; Massillon, 27; Wooster, 28; Upper Sandusky, 29; Lima, 30; Chicago, May 13, three weeks, and close season.
OSBURNE DRAMATIC AND COMEDY CO.: Archibald, Pa., 28, 29; Honesdale, 30, May 2; Carbondale, 3; Pleasant Valley, 4, 5; Mauch Chunk, 6; Summit Hill, 7, 9; Drifton, 10.
ONE HUNDRED WIVES COMB.: Chicago, 25, two weeks.
PIERCY'S LEGION OF HONOR: Grand Rapids, Mich., 25, 26; Toledo, O., 27, 28; Detroit, Mich., 29, 30; Philadelphia, May 9, week.
ROBSON & CRANE: San Francisco, May 2, four weeks.
RICE'S SURPRISE PARTY: Philadelphia, May 9, four weeks.
RICE'S EVANGELINE COMB.: Detroit, Mich., 28, 29, 30.
RICE'S BILLEE TAYLOR TROUPE: Washington, D. C., 25, week; Baltimore, Md., May 2, week; Philadelphia, Pa., 9, week.
SOL SMITH RUSSELL: Rochester, 28, 29, 30; Boston, Mass., May 9, two weeks.
SALSBURY'S TROUBADOURS: Marshalltown, Ia., 28; Cedar Rapids, 29; Dubuque, 30; Rockford, Ill., May 2; Beloit, Wis., 3; Janesville, 4; Milwaukee, 5, 6, 7.
SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks.
SALVINI: Boston, 18, two weeks, closing his tour, then sailing for Italy.
SNELBAKER'S MAJESTICS: Chicago, 18, two weeks; Cincinnati, O., May 2, week; St. Louis, 9, week.
SELINA FETTER CO.: Owensboro, Ky., 29, 30; Louisville, May 2.
SARAH BERNHARDT: Concluding her engagement in this country with two weeks at Booth's Theatre, New York, 18th.
STANDARD THEATRE CO.: Syracuse, N. Y., 28; Oswego, 29; Watertown, 30; Rome, May 2; Utica, 3; Auburn, 4; Penn Yan, 5; Rochester, 6, 7; Toronto, Can., 9, 10; Chicago, 16, week.
SKIFF'S ENGLISH OPERA CO.: Union, O., 28; Greenville, 29; Sidney, 30.
THOMAS W. KEENE: San Francisco, May 16, four weeks.
THALIA THEATRE CO. (with Geistinger): Philadelphia, 18, two weeks.
TONY DENIER'S HUMPTY DUMPTY: Newark, N. J., 28; Paterson, 29; Bridgeport, Conn., 30; Boston, May 2, one week.
THATCHER & RYMAN'S MINSTRELS: Boston, 25, two weeks.
TONY PASTOR'S NEW TRAVELING CO.: Brooklyn, May 2, week; New York City, 9, week.
VOKES FAMILY: Brooklyn, N. Y., 25, week; New York, May 2, four weeks.
WILLIE EDOUIN'S SPARKS COMB.: Bush Street Theatre, San Francisco, Cal., 17, for an indefinite period.
WHITE'S DRAMATIC CO.: San Francisco, Cal., May 18, two weeks.
W. H. VERNON MONEY MARKET COMB.: Philadelphia, 25, one week.

## Boston.

Salvini commenced his farewell engagement at the Globe Theatre on Monday evening, 18th, to an overwhelming house, and business was up to the standard at each performance. Salvini has appeared as Othello and The Gladiator (two of his greatest roles), and for the first time in Boston as Macbeth, and he has shown that in this role his ability was equally great and that his talents were not unequal to the exposition of the most trying parts in the highest range of dramatic literature. He has shown us the terrible nature and conflicting emotions and the strife of passions in the character of the jealous Moor. He has given us the superb picturesqueness of the Roman Gladiator, the tenderness and dignity of the hero in Civil Death and the romance of Ingomar. Of the merits of these several embodiments there was no question. Power and originality marked them all. They stamped him as an actor far in advance of his fellows—the actors of our times. And now comes the period of the grandest character of his Shakesperean embodiments. His Macbeth fulfilled all the brilliant anticipations of his admirers, and although opinion has been somewhat divided as to the excellences and blemishes, the actor has not been dislodged from the high place he had secured. All classes of playgoers have delighted to do him honor, and few have been found to dispute his pre-eminence. I pronounce it one of the most finished pieces of acting I ever saw. From the beginning to the end it was evenly and well sustained, and his acting in the banquet scene was an artistic triumph. The performance was indeed a grand one, and by the force of his genius Salvini invested it with so much that was true to nature as to make it look like a page out of the book of life. It is in Salvini's fidelity to nature that Salvini excels all other actors. A thorough master of dramatic effect, grasping intuitively, as it were, the salient points of a situation, yet he never achieves his effects by even the slightest departure from the proprieties of the occasion or the strict requirements of the scene. He is never obtrusive; he never sacrifices another character in a play that his own part may have undue prominence in the eyes of the audience; he strives, in all his stage arrangements, to paint a natural and harmonious picture, and in this respect he is always successful. Salvini's gestures are full of power, speaking more eloquently than words, and adding wonderful force to his speech. Nothing could be better than the tierceness and electric energy of his sarcastic and withering interview with the murderess. Rage and violent recriminations were invested with a power and thrilling earnestness, and when the curtain fell the applause was enthusiastic and unanimous. A performance of this nature cannot have ample justice done it on witnessing a single representation, and space, if nothing else were to be taken into consideration, admonishes the writer that he must draw to a close. The co. does not appear to such advantage in Macbeth as in other plays of Salvini's repertoire, saving a few exceptions—notably Marie Prescott. As Macduff Harry Crish bore himself with becoming dignity and gave a fine performance. W. F. Owen was excellent as the Porter, and T. M. Hunter one of the best of Duncans. The other characters call for no particular mention. This is the last week of the engagement of Salvini and the last of the regular season of the Globe. This week Othello, Ingomar, Macbeth, and on Friday evening, for the benefit of C. A. Church, Salvini appears for the first time this season here as David Garrick. On the off nights Humpty Dumpty, with Maffit and Bartholemew, Robert Frazer and the Martinetti Family. Tuesday evening Charles Burnham and Martin Drake, the business manager and treasurer of the theatre, were honored with a crowded house on the occasion of their benefit. May 2, Harrigan & Hart in Mulligan's Silver Wedding.

The old burlesque of Horrors, that some of us remember in the days of Willie Edouin, William Mestayer, Lewis Harrison, Alice Atherton and Ella Chapman, has been brought out under the title of Prince Achmet at the Boston Theatre to excellent houses. This proves that the public wants something new (anything is new that is old enough to be forgotten). Prince Achmet is not much changed from Horrors.

Mr. Rice cannot boast of such an excellent company as has marked his former visits to this city; still he has gathered about him the best material that can be found, for the finished actors that were wont to delight us are now managers and stars, and are not available. Of the present company, John Gourley displays rare aptitude in burlesque, acting and singing like a true actor. Topsy Venn is not a Lydia Thompson or an Alice Harrison, but she is a very pleasing little lady and thoroughly understands her business. Miss Venn's dancing calls for unbounded praise and meets with great favor. Maria Singer is the same conscientious artist as ever, and her performance of the pretty housekeeper is hard to excel. Her vocalization remains to charm her hearers. John Mackey has established himself a favorite in Boston, and his imitations—particularly that of Mrs. D. P. Bowers—are of a very superior order. The co. is made up of a large number of very pretty girls and some good comedians the costumes are rich and costly, and the mise-en-scene reflects credit upon the management. This week Dexter Smith and John McNally's Revels with the full co. in the cast. Hiawatha and Babes in the Wood is in rehearsal. The Wednesday matinees at this house have become quite popular, the suburban residents taking every advantage of them.

The Germania Theatre co. from your city have delighted large and enthusiastic audiences at the Boston Museum. This week the always welcome Jefferson Batkins in the Silver Spoon. Mr. Warren as Jefferson needs no comment here. For thirty years he has delighted thousands by his wonderful humorous personations. Mr. Vincent's companion picture of Hannah Partridge will also be heartily welcomed.

Fanny Davenport played to fair business only at the Park last week. On Saturday she closed her engagement, appearing as Lady Gay Spanker and Nancy Sikes. The task is one demanding something like extraordinary skill, for you have before you two personages so opposed in character. It was the conception and interpretation of the parts which called for praise. The gallant, volatile Lady Gay giving place to the slouching, hoarse-voiced outcast Nancy. Indeed Miss Davenport's acting throughout was superb, and after such a display of ability as she gave as Nancy the lovers of melodrama may well wish to claim her as the only successor of the lamented Lucille Western. Miss Davenport's Nancy can be placed side by side with Clara Morris' Cora in Article 47, Bernhardt's Frou Frou and Modjeska's Camille. The support in both plays was wretched in the extreme; the Fagin was the poorest performance of the character I ever witnessed, while the balance of the cast have no conception or idea of the parts they were called upon to enact. This week the great tragic actress Janauschek in her favorite roles of Medea, Mary Stuart, Lady Dellach and the Countess (Mother and Son). The engagement will be a very brilliant one, as the seats are nearly all sold for the several performances. Nat Childs has been home at work for the past week, and his efforts will meet with success.

The Mascot has proven a great success at the Gaiety. The little theatre is crowded at every performance. Mr. Carter has much improved in his acting as Bettina, and now leaves nothing to be desired. Mr. Conly, the tenor, is very pleasing, and Harry Brown has established himself as a great favorite. Billee Taylor is in rehearsal.

Frank Frayne did a very large business at the Howard last week in Si Slocum. This week Thatcher & Ryman's Minstrels.

Olivette was withdrawn at the Novelty Theatre on Saturday night to make room for Billee Taylor; but Billee not being ready the Pirates of Penzance was given as a substitute. Billee is announced for Thursday evening.

The Boston Museum is the only place that gives a pure variety performance this week. Georgie Melnotte Healy, Ella Saunders, Bobby Newcomb, the Grinnells, Andy Shields, Lottie Blanchard are the stars.

## Chicago.

Haverly's (J. H. Haverly, manager): W. E. Sheridan has not filled a very successful engagement here. He has appeared in the principal roles in Louis XI, A New Way to Pay Old Debts, the Marble Heart Othello and Macbeth, in all of which plays he displays considerable ability but does not particularly distinguish himself in anything but Louis XI. His houses as a rule have been only medium. He was supported by the John McCullough comb. of which Edmund K. Collier is leading man. With the exception of Mr. Collier the co. is a very fair one. Haverly's United Mastodon Minstrels 25th.

Grand Opera House (John A. Hamlin, manager): D'Oyly Carte and E. E. Rice's Billee Taylor co.'s third week was moderately successful. There has been no improvement in the rendition of the opera since the first week, and the co. is certainly a very weak one as a whole and good only in spots which are few and far between. Boston Ideal Opera co. 25th.

Hooley's (R. M. Hooley, manager): Robson & Crane have played to crushing audiences who have gone home disappointed at the play presented by these gentlemen. It is to be hoped that they will get some piece more worthy of their abilities. A. D. 1900 may run well for a while, but its fame is only ephemeral and the comedians will be forced to strike upon something better. 25th, Bartley Campbell's My Geraldine co.

McVicker's (J. H. McVicker, manager): The Legion of Honor comb. were billed to play two weeks here and the consequence is that poor business has been the result of the last half of their engagement. The three stars—Lewis Morrison, Annie Graham and Samuel Piercy—are perfect in their several parts and the play is a good one, but the public don't seem to appreciate it as it deserves. 25th, Gosche-Hopper co. in One Hundred Wives.

Olympic (Z. W. Sprague, manager): Snelbaker's Majestics, although not as strong an organization as formerly, is still composed of some first-class variety stars, notable among whom are the Clipper Quartette, Little All Right, the four Nautch Girls, Lou Sanford, Maggie Clare and Magee & Allen. The Clipper Quartette made a big hit. Although much was expected of the four Nautch Girls not much was realized. They are very graceful, well-shaped dancers, but suspicion as to their genuiness was aroused by the fact that when they appeared on the stage the lights were lowered so that their features were not plainly distinguishable. The burlesque entitled Prince Pretty Patt is particularly bad, but it served to introduce Annie Livingston, who is a very pretty although not talented burlesque actress. 25th, Snelbaker's Majestics for another week with Mlle. Sara the sensational dancer as an additional attraction.

Academy of Music (William Emmett, manager): Sid C. France in his drama Marked for Life, and Topach & Moore, Carrie Lavarnie, Andy and Annie Hughes, Harry Woodson, Alice Bateman and Willis Pickert in their several specialties have appeared here to good houses and have given an enjoyable entertainment. 25th, Isadore Davidson in Poor Grip, with Pat Rooney and daughter, Kine Brothers, Murray & Murphy, Mabel Pearl and El Nino Eddie in the olio.

Items: W. T. Melville and T. J. Langdon of the Academy of Music co. take a joint benefit at that house 29th.—Arthur Sprague will star in a border drama known as Hawkeye the Scout at the Lyceum Theatre.—James O'Neill will commence an engagement at Grand Opera House June 13.—J. H. Haverly's career as a Chicago manager will cease for several months after the week ending 30th. His new theatre will not be ready for occupancy until September.—Bliss Whittaker and Frederick N. Wallace's joint benefit 17th was a financial success.—The Lingards open at the Grand Opera House May 9 in Stolen Kisses and The Tutor.—John Hlooey goes to San Francisco shortly.—A company is being organised by John Murray to play Constable Hook.

## Philadelphia.

The theatrical bill of fare is very slim this week. It is getting along towards the end of the season, and the attractions don't attract. The Arch closes its doors in two weeks, but the other theatres will hang on for some time yet. The Museum will keep up its excellent performances until July 4.

Tony Pastor, who always comes to the Walnut when he starts on his annual tour, is at that theatre this week amusing the boys. The Chestnut revives Billee Taylor, which is also to be reproduced at the Opera House in a few days. It is brought out by Stuart & Gray's co., which includes W. H. Montgomery, Edward Connell, George Easton, Estelle Mortimer, Jean Delman, and Minnie Walsh. At the Opera House the Acme co. opened on Monday night in Olivette. It includes James Peakes, Henry Peakes, Mr. Carlton, Fanny Wentworth and Selina Dolaro in the principal roles. The Arch plays Fresh the American.

Rose Michel was brought out at the Museum on Monday night, and the entire performance was well done. Lillie Hinton took the part of Rose and William Davidge, Jr., that of Pierre. The romance of a Poor Young Man is announced for the matinees.

Swift and Sure is the sensation at the National. The variety show accompanying it is excellent. The National has been doing very well this season and the managers are happy.

Items: Manager Mendum of the Arch has a benefit on Monday, 9th; the theatre is likely to be packed.—Carl Gaertner and Mme. Carreno, assisted by Philadelphia musicians, gave a classical concert at the Academy of Music Friday night.—Fun on the Bristol followed Tony Pastor at the Walnut.—Cinderella at School is announced for next week at the Opera House. George Darrell appears at the Arch next week in Back from the Grave. Mrs. John Drew has a leading part.—The Legion of Honor returns to the Walnut May 9. It will be welcome. It is the best drama that has been on any Philadelphia stage this season.—The Italian Opera was very successful last week. Campanini, Marie Roze, Henry Mapleson, Gerster and one or two others were entertained at breakfast on Friday last by members of the *Times* editorial staff.—John S. Clarke is to reopen the Broad Street Theatre early next month in person. Mr. Clarke owns the theatre. He is spending considerable money on it, and elaborate improvements are in progress. When reopened the theatre will take a new name and will be known as the Lyceum. Mr. Clarke bought the theatre two or three years ago, but played in it only a few weeks. He will appear in his best known characters.

## Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Genevieve Ward scored an artistic and financial success in her realistic impersonation of Stephanie in Forgot-Me-Not during the past week. Aside from the merits of the star the play itself, which had been thoroughly advertised by its New York litigation, is conceded to be one of the most interesting witnessed here this season. Of the co. in support Frank Clements is clever in his portrayal of the passionate lover during the stormy scenes with Stephanie, but lamentably weak in his attempts at light comedy. Miss LeClaire's rendition of the minor role of Mrs. Foley was satisfactory. The co. goes hence to St. Louis, opening in the latter city 25th. During the week commencing 25th Mary Anderson will appear in Ingomar with Milnes Levick in the title role. Fazio, Romeo and Juliet, Meg Merrilies and The Hunchback are underlined during the engagement. Colonel Thomas E. Snelbaker's Majestic comb. is announced for May 2.

Pike's Opera House (Louis Ballenberg, manager): Draper's Uncle Tom's Cabin co. has held the boards during the past week to fair business, the gallery element predominating. The troupe, on the whole, will compare favorably with similar organizations; but speaking from a Cincinnati standpoint, the highly-colored moral drama is rapidly outliving its popularity, and there is every probability that within the ensuing years a long-suffering public may arise in its might and extinguish the meekly, prayerful Uncle Toms, the talkative Markses and the angelic Evas. They *do* say that the interior inhabitants of Ohio, upon the announcement of a party performing this drama, immediately betook themselves to the woods. The current week, which is announced as the closing one of the season and virtually the termination of Pike's as an opera house, will afford our people an opportunity of witnessing Ford's Olivette co., comprising among other well known artists Charley Drew, George W. Denham, Amy Gordon and Blanche Chapman (Mrs. C. E. Ford). The opera has been rendered familiar here by the Soldene co., and it is anticipated the closing week of the season will result profitably to all concerned.

Heuck's Opera House (James Collins, manager): Maginley's Deacon Crankett comb. closed a profitable engagement 23d and returned to New York 24th. The play is undoubtedly one of the purest and most elevating in tone of the present day, and with such a clever artist as Ben Maginley in the foreground cannot fail to attract favorable notice. Not a little anxiety was displayed by our literary people to witness the budding dramatic blossom of the author made famous by Helen's Babies. Jay Rial's Uncle Tom's Cabin co. will hold the boards during the week, followed May 2 by Nat Goodwin's Froliques.

Coliseum Opera House (Thomas E. Snelbaker, manager): Gus Bruno and his Voyagers made their final mimetic trip 23d. Business was profitable throughout the week. The sketch enables Bruno to introduce his grotesque specialties made famous during his connection with Smith & Mestayer's Tourists. Mrs. A. J. Bruno, who appeared nightly, is possessed of a handsome physique and a remarkably unpleasant voice. Guy Lenton, Emil Ames, Lillie Howard and Richard Baker rendered efficient support. The Torpedo and the Whale chorus from Olivette rendered nightly was rapturously encored. The major portion of the first act is a bodily steal from the Tourists, dialogue and situation alike being ruthlessly transplanted and made to do yeoman service for Bruno and his party. During the present week vaudeville holds sway with Orin Dixon, the Lynn Sisters, the Irwins and a host of other specialists as its exponents. A Slippery Day, with John Morrissey in the leading role, constitutes the afterpiece.

Items: Mary Anderson as Pauline in the Lady of Lyons is announced as the main attraction for the Elks' benefit, which transpires at the Grand 27th.—Nat Homer, recently

manager and part proprietor of Hooley, Morton & Homer's Big Four Minstrels, is at his home in this city. Hooley is now sole proprietor of the troupe and is coining money with the party in British Columbia.—Jule Cahn's benefit 18th at the Grand was well attended and netted the recipient a neat sum. —The trans-Rheinish theatrical managers, on receipt of advice from Mayor Means to the effect that Sunday performances if persisted in would necessitate the arrest of both managers and performers, have wisely decided, for the present at least, to abandon their intention of contesting the Stubbs law. Adam Webber and his orchestra will, however, favor the habitues of Heuck's with a Sunday concert made up largely of choice selections from Olivette and Billee Taylor. The Coliseum co. will give a Sunday performance in Louisville and endeavor to carry off the ducats from the Falls City.—Col. Snelbaker reports that his Majestic comb. in Chicago is literally turning people away at every performance.—Harry Raintorth's residence near Montgomery, in this county, was destroyed by fire 21st. Insurance will probably cover half the loss sustained by the popular comedian.—Kate Beebe of this city, who joined Mary Anderson's co. at Louisville 20th, won deserved recognition by her careful and artistic impersonation of Lady Bertram in Guy Mannering 23d.—Mrs. Julius L. Lange, favorably known in the profession as Marie Courcelles, is the author of a new play which it is rumored will figure as an attraction in Genevieve Ward's repertoire during the ensuing season.

## New Orleans.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman closed his entertainment 18th with a benefit to Kittredge, the treasurer, whose friends rallied in force, and the result was quite a substantial benefit. The theatre is now closed for the season.

Items: Theatricals are now practically over for the season, and with the possible exception of a few amateur entertainments and a very occasional performance at the French Opera House by late members of the De Beauplan troupe, our public will have to wait until the opening of next season for histrionic pleasures. On Thursday, 28th, Mr. Downing, the late treasurer of the Grand Opera House, will be the recipient of a benefit tendered him by his friends. Some of our amateurs will attempt to play Julius Cæsar on the occasion. Tickets are selling well, and a good house is assured.

## Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Fresh the American was played for the first time in this city this week with John T. Raymond in his original creation of Ferdinand Nervy Fresh. The character is admirably suited to him, though the piece is thin and vapid. He kept the house in good humor and was called before the curtain several times. Laura Don played Eorma Almi, the Egyptian bride of Fresh, very successfully. The Alexis Boschovitch of E. J. Buckley and the Flora of Lizzie Creese were both well done. The piece was very prettily set upon the stage, particularly the scene of Nice and the Mediterranean by Moonlight. Next week the Corinne Merriemakers. May 2, D'Oyly Carte and E. E. Rice's Billee Taylor co.

Academy of Music (Samuel W. Fort, manager): Stuart & Gray's Opera co. gave Billee Taylor during the week in a very enjoyable manner. The solo parts were well taken and the chorus was trained and drilled in the business until it went almost like clock work. Ed. Connel as Tutor Birch, a villain of the deepest dye, acted and sang in a style that won him hearty applause. Russell Glover as Billee Taylor and J. H. Burnett as Jack Mainbrace were both adequate to their parts in singing and acting. Minnie Walsh sang the songs of Hebe's part exquisitely. The charity girls were especially good. The operetta was well put upon the stage and the efforts of the management were fully appreciated. House closed next week.

Ford's Opera House (John T. Ford, proprietor): Buffalo Bill has been delighting the lovers of scalp-raising during the week in The Prairie Waif. The piece somewhat resembles his former drama May Cody, and calls for the introduction of the traditional Irishman and Dutchman and the charming maiden in distress whom Buffalo Bill rescues in a perilous moment, and who in the end becomes his willing bride. Buffalo Bill's exhibition of fancy shooting elicited applause, as did also the scalp and war dance of the Cheyenne Indian chiefs of his co. Next week John E. Owens in That Man from Cattaraugus. May 9, Salvini.

Monumental Theatre (Ad. Kernan, manager): The house was reopened on Monday night after having been closed during the past fortnight for repairs and a Spring cleaning. It now looks bright as a button. The opening programme was a long and varied one and the audiences were large and enthusiastic. The Brennans, assisted by their protege, Captain George Laible, opened the entertainment with a musical absurdity entitled Fun in a Parlor. Lottie Grant sang some of the latest ballads fairly, and Reynolds & Walling gave a delightful bit of acting and singing in a sketch called Con a Moara. The Cogill Brothers carried the house by storm; their business was novel and original. William Gaylord followed in acts of equilibrium and contortion, and Charles T. Ellis and Clara Moore brought the variety part to a close with their refined musical sketch, Love's Labor. An enjoyable burlesque on the popular Billee Taylor was the last feature on the programme and was well received. Next week Hyde & Behman's co.

Front Street Theatre (Daniel A. Kelly, manager): Gus Phillips, better known as Oofty Gooft, appeared this week in Under the Gaslight and drew good houses. His portrayal of Snorkey, a German veteran, was a clever piece of acting, and his support was fair. The scenery is entirely new and the mechanical effects worked admirably. Next week Frank Frayne in Mardo the Hunter.

Items: May 4 the complimentary testimonial tendered to Manager Fort of the Academy of Music by citizens of Baltimore will take place. The Boston Ideal co., aided by a large local chorus, will appear in Fatinitza.—Pirates of Penzance will be given by amateurs for the benefit of a charity at the Academy 26th.—A concert for the benefit of the Child's Hospital is billed for 25th. Mme. Lowere, Teresa Carreno and Signor Tagliapietra will appear.

## St. Louis.

Olympic Theatre (Charles A. Spalding, manager): Mary Dixon, the new debutante, appeared for the first time before a critical audience 18th in The Wife, and the lady, although suffering from extreme nervousness, did so well that her appearance can truthfully be called a success. As she gained confidence during the week she developed finer and more impressive qualities. So, while her Evadne was a really fine performance, her Camille and Lucretia Borgia were excellent. Of her Juliet it is not possible to speak in such high terms, as the lady lacks in the buoyant requisites for some of the scenes. She is an excellent reader—one of the best on the stage—and displayed a considerable knowledge of stage business. A pleasant feature was the dash and earnestness John W. Norton threw into the leading male roles. His Master Walter was a fine portrayal of a very difficult and exacting role. Mr. Norton is really acting better than he ever did in his life and he received several ovations during the week. Lavinia Shannon, a clever actress in soubrette parts, received special commendation for her spicy rendition of Helen, and with Thaddeus Shine as Modus the comedy vein in The Hunchback was made most enjoyable. Charles Krone, Giles Shine, George Berrell, R. C. Grierson (old St. Louis favorites), Hallet Murray, James A. Larkin and others attended to the other roles creditably. It was a hard week's work, and all did themselves honor. Genevieve Ward will appear in Forget-Me-Not April 25. She will give no Sunday performances.

Pope's Theatre (Charles Pope, manager): Jay Rial's Uncle Tom's Cabin party did their usual big week's business, although it has been their fourth or fifth engagement here in two seasons. Matinees were given each day, several of these being marked by large houses. The evening performances invariably packed the house. Prof. Seeman returns 25th with his gift magical soirees.

Items: L. R. Stockwell, the Lawyer Marks of the Rial Uncle Tom's Cabin party, was very warmly received during the week, having been second comedian in the Olympic stock co. for several seasons.—Mary Dixon will return to Memphis in a day or two. She will not appear again this season, but will study until the Fall, when she will make a tour of the South.—The extremely sultry weather of the past week betokens an early Summer, and theatrical patronage will fall off decidedly.—John J. Collins, late stage manager for John McCullough, will have Uhrig's Cave during the Summer, and will present Olivette, Billee Taylor, Pirates of Penzance and other light musical works.—Julia Hunt, a clever provincial actress, appeared at the Olympic Theatre 20th at the matinee.—Ernest Albert, scenic artist at Pope's, has finished his season and will return to New York shortly. He has been re engaged and will prepare a new act-drop and a quantity of other accessories.—The juvenile spectacle of Cinderella at Mercantile Library Hall proved entirely successful. The children were carefully drilled by Agnes Benton and were very proficient.—The Princeton College Glee Club announces a concert at the Pickwick Theatre next week. —Haverly's Mastodon Minstrels come to the Olympic Theatre May 1.

## Brooklyn.

Park (Col. W. E. Sinn, manager): This week the management presents for the first time Baker & Farron in their comedy-drama entitled The Emigrant. A good house was in attendance on Monday evening and a successful engagement is insured. Their play is very interesting as it partakes largely of the musical in the shape of specialty and character songs, many of which are original. John T. Raymond will follow next week in Fresh the American. Last week the Acme Olivette co. did a good business. Miss Delaro appearing in the title role won the applause if not the hearts of the majority of her large audiences.

Novelty (Theall & Williams, managers): Fanny Davenport is the attraction at this house for the present week. She appears in but two plays, Pique for the entire week with the exception of Saturday, when Camille will be given at the matinee. Pique was well set, and with the following cast was a grand success: Miss Davenport, J. B. Standley, Henry Lee, W. A. Whitecar, F. Chippendale, H. D. Chase, E. L. Davenport, George Morton, Jerry Lamb, Emma Pierce, Ada Wernell, Mrs. L. E. Barker and Jessie Lee Randolph. Next week Mahn's Comic Opera co.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): On Monday evening the Vokes Family were welcomed by a large audience, whose anticipations were fully realized by the merry-making, fun-producing co. The evening's programme consisted of the Rough Diamond under the title of Cousin Joe, followed by the Belles of the Kitchen. Last week Tony Denier's Humpty Dumpty co. made a successful sojourn at this house. On Monday next Boucicault will appear as Conn in The Shaughraun.

Academy of Music (David Taylor, lessee): The Grand Gala concert of Mme. Etelka Gerster on Monday night was a complete success. The house was packed with the elite of the city. Mme. Gerster, seconded by the following, acted under the directorship of Signor Rafael Novarro: Emily Winant, contralto; Signor Pietro Ferranti, buffo; the New York Philharmonic Club, Richard Arnold, Emil Gronn and Julius Gantzberg, violin; Charles Werner, violincello; Emanuel Mcnoli, double bass; Eugene Werner, flute, Herr S. Liebling, pianist, accompanied on a second piano by Robert Thallow, Jr. Thursday evening Robert Le Diable will be rendered by De Beauplan's Opera co. The four performances given by this co. at this house will long be remembered by the lovers of good music who were fortunate enough to have heard them. And we trust the example set by Mr. De Bauplan, viz., that of rendering each opera as written, without cutting a single bar, will be followed by would-be first class opera managers. Saturday evening Sarah Bernhardt, under the management of Henry E. Abbey, will make her first appearance in Brooklyn, which we believe is also her last in America. Mlle. Sarah will appear as Gilberti in Frou Frou.

Hyde & Behman's Theatre (Hyde & Behman, managers): This week is one of extraordinary attractions for lovers of variety. The following is a list of those engaged: The Great Thorn, Thatcher & Hume, Reynolds & Walling, Joseph Norton, Lamont & Ducrow, Billy Carter, E. C. Dunbar, Morris & Fields; Cronin & Sullivan in their comedy sketch, Life in a Tenement House. Next week, Thatcher & Ryman's Minstrels.

## Alabama.

TALLADEGA.

City Hall (B. Frank Coker, manager): Bill Arp lectured 9th and 10th to poor business. Booked: Fay Templeton Star Alliance May 9 and 10 in Maritana and Olivette, this performance to close their season.

Items: The City Hall is to have new scenery, etc.—THE MIRROR can be had every Saturday of the Frank Coker News Co., P. O. Building.

EUFAULA.

Barnett's Opera House (P. N. Morris, manager): Agnes Herndon and co. appeared last night before a small but appreciative audience. A complimentary hop at Tullis' Hall on the same evening interfered. The co. is an unusually strong one. The Uncle Tom's Cabin co. have canceled engagement. Cause unknown.

## Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The past was a busy week, and opened auspiciously with Janauschek 18th in Mother and Son to a splendid house. Aldrich & Parsloe followed 20th with another full house. Boston Museum co. 21st in The Guv'nor to good house closed the week. The public were rather disappointed in the latter piece, though the characters were all well taken. The play seems weak except in a few scenes, and though well enjoyed for one night, it would hardly draw the same audience the second time. Our only attraction for this week will be the Union Square co. in Felicia, matinee and evening of 30th.

American Theatre (W. S. Ross, manager): Business has fallen off, and show light. Friday evening the joint benefit of H. P. Williams and Archey Hughes drew a full house. This week we have the Stella Belmore Burlesque troupe in Greek Fire.

Unity Hall (S. G. Crane, chairman committee): This neat little hall has been opened, and supplies a want long felt here for a less pretentious room for musical recitals, readings, etc. It was occupied one evening the past week by the veteran organist, George W. Morgan, and his daughter Maud, for a concert, and proved itself splendidly adapted for this kind of entertainment.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Aldrich & Parsloe opened the week with their inimitable rendition of My Partner. Both were at their best and the audience a large one. Nat Goodwin played his new piece, Love at School, 19th to a good audience, and carried the burden of the play on his own shoulders. Miss Chapman made a great hit as a fancy maid of all work. Mr. Goodwin's impersonations of Jefferson, Robson, Irving, etc., were warmly applauded. Maud Forrester as Mazeppa 22d and 23d. co. fair; performance satisfactory. Coming: 25th and 26th, Fielding's Yacht Club comb.

Peck's Grand Opera House (Clark Peck, proprietor): Leavitt's Burlesque Opera co. gave Orpheus to a good house 20th. Every one strove to please, but the whole was a little disappointing. Marie Williams was warmly welcomed. Gilmore & Miaco's Humpty Dumpty 22d and 23d for the second time; good business at low prices. Bunnell's Museum opens 25th for a week. Last year at a smaller house they turned people away every performance. May 2 Tony Pastor returns.

New Haven Opera House (John M. Near, manager): Herrmann the magician and a specialty troupe occupied the house 19th and 20th and gave satisfaction. He should not announce matinees and fail to appear, however. Callender's Georgia Minstrels 21st to good business and gave a long and sparkling programme. Billed: 25th, A. M. Palmer's co. in Felicia; 27th, Banker's Daughter by Collier's Union Square co.

Items: Manager Carll now gives us a fine orchestra, with S. A. Waas as conductor and solo violinist.—The students have again offended an entire audience by bad behavior at Peck's Opera House. A little while ago it was at Carll's. Mr. Donaldson of Gilmore & Miaco's co. handled them without gloves, and to good purpose.

MERIDEN.

Wilcox Opera House (P. A. Delevan, manager): Janauschek in Mother and Son 19th; the play was not generally liked. 21st, Leavitt's Burlesque Opera co. in Orpheus to a light house; 23d, Callender's Georgia Minstrels; a good show to fair business. Coming: 26th, Banker's Daughter; 28th, Meriden Literary Society; 29th, Gilmore & Miaco's Humpty Dumpty; May 5, Neil Burgess in Widow Bedott.

WATERBURY.

City Hall (Jean Jacques, manager): Aldrich & Parsloe with their excellent co. in My Partner 19th to good business. Tony Pastor is booked for May 3 and Bunnell's Museum of Wonders occupy the hall for a week commencing May 9.

Irving Hall: Westendorf's Ghost Mystery and Variety co. continue to please, and the hall is packed every night.

## Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Maude Granger closed a two weeks' engagement 16th, being the most successful since the house opened, notwithstanding that during the latter part the lady had to contend with Holy Week and Moody and Sankey, the evangelists. Miss G. goes to Pueblo for week after short season at Colorado Springs; thence to Leadville, supported by Mr. Langrishe and the stock co. In Forbidden Fruit the part of Zulu gives her a chance to display an entirely different character from any she had previously presented. She will have a most hearty welcome should she ever return. Minnie Palmer opened 18th to good business with a bad play and co. Booked: William, Horace and Alice Dunning Lingard 25th in The Tutor. The Pirates of Penzance May 2 by amateurs.

Palace Theatre (Ed. Chase, proprietor): An amusing programme is being presented, winding up with Denver As It Is.

Items: It is rumored that Haverly's Minstrels, Strategists and Widow Bedott party will amuse us soon. Kate Claxton passed through the city on the 17th, en route to Leadville, after a very successful mountain engagement.—The Tabor Grand Opera House will be thrown open to the eager public on the 1st of August, with Emma Abbott as the attraction. The owners of the house are negotiating with Mack Thall for the management.—THE MIRROR will be found at Alvord & Co.'s bookstore every Tuesday morning.—J. H. Robb, Gus Williams' advance, was in town on the 15th, but could secure no dates.

LEADVILLE.

Tabor Opera House (A. T. Wills, Jr., treasurer): Kate Claxton opened 18th to crowded houses, playing Two Orphans; 19th, Two Orphans; 20th, Frou Frou. In Frou Frou she drew the largest house of the season and a great number of people were turned away at the door. The co. is good; in fact the best that has ever appeared in the city. Of the support Gilbert and Arnott must be favorably mentioned. The engagement closes 23d with Snow Flower.

Items: John A. Stevens has been unable to get to Leadville owing to severe illness in Denver, but is expected here for the closing play.—Miss Claxton says it is almost impossible for her to talk at all as her throat seems to trouble her constantly. Her Colorado career is highly successful.—Nothing booked for Academy of Music.

## Delaware.

WILMINGTON.

Grand Opera House (J. R. Baylis, manager): Maggie Mitchell 22d, 23d to a good business. Buffalo Bill in Prairie Waif 25th to a large house. Miles' Juvenile Opera co. 26th to a good business. Booked: May 2, John E. Owens; 7th, A. W. Aiken; 16th, Cinderella at School; 17th, Child of State.

## District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The wonderful little Corinne and her Merrie makers last week to only fair business. This week Carte & Rice's Billee Taylor co.; the Acme Olivette co. May 2; Musical Festival 13th and 14th by Philharmonic Society; Campanini, Mrs. Imogene Brown and John T. Winch are the soloists.

Ford's Opera House (John T. Ford, manager): R. E. J. Miles' Juvenile Opera co. 20th afternoon and evening in Little Duke and Chimes. Ford's Billee Taylor co. Saturday afternoon and evening; they remain this week. Salvini May 3, and 4 in Gladiator and Othello.

Lincoln Hall (Pratt & Son, managers): Sheldon's juvenile Pirates were quite successful last week. The third and last Athenæum Club Concert 25th; testimonial to H. A. Foresiman 28th; Box and Cox, preceded by a concert by several of our most talented people; the Colored Ideals May 2 and 3.

Theatre Comique (Jake Budd, manager): The New York Specialty comb., Mr. and Mrs. R. A. Brennan, Capt. Laible, William Gaylord, Lord & Vanleer, R. G. Allen, Louise Lyle, Dick Mack, Al. Klien, Donnelly & Drew, Leonard & Wentworth and Lulu Wentworth. Jake Budd in Sim Dipsey's Joke.

Items: Mrs. D. P. Bowers has leased the country place of A. R. Shepherd, a few miles out of the city, and has taken up her residence there for the summer.—Jimmy Morrissey was in the city last week.—Henri Wertheimber was looking after the Salvini "boom" the latter part of the week.—Blanche Roosevelt was expected last evening on a visit to her mother.—Dollie Woodbine is at home.

## Dakota.

FARGO.

Coliseum Theatre (McCuley & Reynolds, managers): Standing variety eight weeks.

Chapin Hall (H. E. Chapin, manager): Carver's comb. 16th, 17th, 19th and 20th to good business; 21st, Ticket-of-Leave Man; 22d, Ingomar, by same co.

Item: Carver's comb. are fitting up a special car to travel through the Northern and Western country.

## Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Agnes Herndon concluded an engagement 16th to light business. Nothing billed or booked for this or coming week. The people are hungry for theatricals, but only those of a first-class kind.

AUGUSTA.

Opera House (N. K. Butler, manager): For the first time for two weeks the Opera House was opened by an Uncle Tom's Cabin comb. 20th and 21st to bad business; show poor.

## Indiana.

INDIANAPOLIS.

English's Opera House (William E. English, manager): Harry Weber's Nip and Tuck comb. to fair business 21st, 22d and 23d. The entertainment was of a sensational order and fairly given.

Park Theatre and Grand Opera House closed.

Zoo Theatre (William E. Turner, manager): The variety programme of the past week was a good one, and the usual successful business was done. The following excellent variety artists appeared to good advantage: King Sarbo and Wife, Turner & Collins and others. Next week Gus Bruno and other favorites appear.

Academy of Music (Ned. Shriner, manager): The past week's variety entertainment was a good one, the houses during the fore part being large. There was a remarkable decrease, however, during the latter part. Charles Diamond, Venus, Kelly & Ryan, Marlow & Starin and Donaldson Brothers gave an excellent olio performance. Emmerson & Clark appear 25th and week.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Leavitt's Rentz Minstrels 18th to a very large male audience. The entertainment, contrary to expectation, was quite refined. Bartley Campbell's Galley Slave co. will appear 23d. Booked: Genevieve Ward May 2; Nip and Tuck co. 11th; Lawrence Barrett 16th; San Francisco Minstrels 25th.

Items: C. E. Hosford, manager of the Opera House, has made an assignment for the benefit of his creditors. His liabilities are estimated at $50,000 and his assets are probably the same. The creditors are nearly all Eastern capitalists. Brooks & Dickson have effected a lease of the Opera House until July 1, 1882, and have appointed Horace M. Smith manager, taking possession at once.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Nothing booked but the Nip and Tuck comb. for May 10.

Apollo Garden Theatre (John Albecker, proprieter): Opened 18th to large house, and the performances during the week have been highly appreciated. Coming May 2: E. T. Goodrich, John E. McDonough, Lew and Lula Catlett, Price Bros., Emil Aimes and the two Haleys.

Evans' Hall: The Princeton Club of Princeton, N. J., gave an enjoyable concert 20th to a large audience.

VINCENNES.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Knights of Honor Exposure of Secret Works to crowded house 18th. Mme. Rentz's Female Minstrels to $300 house 19th; performance good. Billed: 28th, John B. Gough.

Public High School Hall (Prof. R. A. Townsend, manager): Billed: 22d, Ella June Meade the elocutionist.

RICHMOND.

Grand Opera House (J. J. Russell, manager): Howard's Mrs. Joshua Whitcomb co. came 20th, inflicting on our innocent theatregoers a play devoid of plot and with commonplace language. His co. is in keeping with the piece. The children of the German schools in concert 23d and 24th.

WABASH.

Opera House (A. H. Benham, manager): The New Orleans Minstrels came 22d to very fair business; the show was above the average. Nothing booked.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Bartley Campbell's Galley Slave comb. 22 to a full and delighted audience.

## Illinois.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, business manager): Bartley Campbell's My Geraldine co. came 20th to good business and gave a satisfactory performance. His Galley Slave co. make their appearance 25th. Mitchell's Pleasure Party come for the second time this season May 9, appearing on that date for Manager Freeman's benefit.

Adelphi Theatre (W. W. Laird, proprietor): This place draws a paying attendance every evening. On the 18th Welch & Delange, song and dance men, were the new arrivals.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, lessee): Thomas Keene in Richard III 16th to standing room, and an excellent performance. Haverly's Widow Bedott comb. 22d to a fair house; performance entertaining but a trifle coarse.

Conservatory Hall (P. W. Landers, proprietor): Soiree musicale of Conservatory of Music; full house. To come: 26th, Charlotte Thompson for benefit of Morgan Cadets; May 7, Madison Square Theatre co. in Hazel Kirke; 10th, George Holland in Our American Cousin.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): My Geraldine 19th to light houses. The play gave general satisfaction. C. B. Bishop in Widow Bedott 21st. The general impression is that his impersonation, as well as the support, falls short of the production by Neil Burgess. Coming: 23d, The Strakosh Hess Opera co. in Carmen.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Harrisons in Photos gave a first-class performance to a large and delighted audience 15th. John Dillon in Swap the Yankee 18th; poor performance; poor co.; business good, however. McIntyre & Heath's Southern Minstrels gave a clever entertainment 19th and 20th.

## Iowa.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Haverly's Widow Bedott 19th to fair house. Hoey & Hardie in The Child of the State 20th. This drama is an excellent one, and the audience seemed to enjoy it. Strakosch-Hess Opera co. in Carmen 21st to large business. Salsbury's Troubadors in The Brook 22d and 23d. Coming: Joseph Jefferson 30th.

Items: It was 9 o'clock before the curtain rose the evening of 20th for the opening of The Child of the State, when Manager J. W. Hardie appeared in explanation. He said his co. was ticketed to Davenport from Monmouth, Ill., by the Chicago, Burlington and Quincy Railroad, which brought them to Colona, as far as the high water would permit them to run, and there left them at 6 o'clock yesterday morning. Determined to keep the engagement with Manager Burtis, the officials of the Chicago, Rock Island and Pacific Railroad nobly aided them, secured boats and with great difficulty ferried the members of the co. and baggage across the swollen Rock River, where a special train was awaiting them which brought them here, arriving at 7:30 o'clock. For the kindness and enterprise Manager Hardie expressed his warmest thanks.—It is expected that the Strakosch-Hess Opera co. will return and present Faust Sunday evening, as the high water prevents them from going to Peoria.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): The Roland Reed co. appeared 19th to a good audience. The comedy of Snow Ball was neatly played to a satisfied audience, and the night following My Mother-in-Law to a moderate house. Booked: Ivanhoe Dramatic Club from Omaha 23d; Haverly's Black Forty 26th; Thomas Keene co. 28th.

Item: An inferior blonde show called Soroni's Novelty co. played at Bloom & Nixon's Opera House 15th, and drew a large but disappointed audience. The following evening they came to unexpected but deserved grief at Omaha. The Marshal of that city arrested the manager (Todd) just as the curtain rose, and broke up the show and lugged the manager to jail for attempting to exhibit without a license. Todd has sued the city for $1,000 damages.

BURLINGTON.

Union Hall (R. M. Wasburn, manager): A Child of the State 18th to a medium audience; co. above the average. Salsbury's Troubadours 20th to a very large audience.

Items: The Opera House committee have decided to build after the plan of the Chicago Academy of Music, and work is already commenced.—Charlotte Thompson plays here 22d and 23d under auspices of Orchard City Band, and the box sheet sales indicate crowded houses.

DUBUQUE.

Opera House (G. D. Scott, manager): The Strakosh & Hess Grand English Opera co. came 19th to a large audience in the Bohemian Girl. The Twin Sisters, a charming operetta, was presented 22d to a full house. The Hoey & Hardie comb. appear 23d in A Child of the State; Bartley Campbell's Galley Slave is billed for 29th; also Salsbury's Troubadours 30th.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Canfield, Booker and & Lamont's combination 15th, was greeted with a very good house.

Keokuk Opera House (D. J. Ayres, manager): Salsbury Troubadours gave two of the most delightful entertainments 18th and 19th to excellent audiences. Charlotte Thompson appeared here 21st under the auspices of the K. Boat Club, in the Planter's Wife to a very good audience. She was very severely criticised by our local papers, the play being considered beneath her talents. Concert by home talent 24th, conducted by Prof. George Blumner. Booked: Joseph Jefferson in Rip Van Winkle 27th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Haverly's Widow Bedott 15th, 16th, 17th and matinee to fair business. Charlotte Thompson in The Planter's Wife 18th to light house. Booked: Joseph Jefferson 25th; Salsbury's Troubadors 26th and 27th; Lawrence Barrett May 6.

Academy of Music (William Foster, manager): Booked: Roland Reed May 9 and 10.

MARSHALLTOWN.

Woodbury Opera House (Markley & Glick, managers): Prof. Martino, illusionist and ventriloquist, came 18th, 19th and 20th to poor business; performance fair. Gus Williams 21st to good house; play poor. Haverly's Black Forty will give the second entertainment here 25th. Salsbury's Troubadours 28th.

IOWA CITY.

Opera House (John Coldren, manager): C. B. Bishop and co. in Widow Bedott to fair house. Coming: Joseph Jefferson 29th.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Martino closed 16th to fair business. Charlotte Thompson supported by a fair co. 20th in The Planter's Wife, under the auspices of Schwabkey's Orchestra, to immense busi-

ness. Coming: Baldwin's Brilliants 23d and 24th; Joseph Jefferson 26th; Lawrence Barrett May 10.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Canfield, Booker & Lamont's Humpty Dumpty co. came 18th to good house, giving general satisfaction. They have made arrangements with our bill-poster, Ed. Ruthven, who played them on shares, to repeat their visit some time in June.

Theatricals dull at present.

## Kansas.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Joseph Jefferson played 20th to light house. Support only fair. In some other piece he would have drawn well, but "Rip" is overdone. Thomas Keene, supported by a fair co., played Richard III 21st to a large audience. Keene is a sterling actor. He has very good management. Coming: Haverly's Widow Bedott 28th; Haverly's Colored Minstrels April 5; Charlotte Thompson 9th and 10th.

Opera House (A. F. Wood, manager): Alabama Minstrels (colored) played to g od business 18th. Rev. Pepper lectured on Ireland 21st to large audience.

## Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Princeton Glee Club gave one concert at this house 18th to a good audience. Blanche Grey, a lady of local note, made her debut as a dramatic reader 19th to a fair house. Mary Anderson paid her respects to her old home 21st, 22d and 23d and was greeted by large and fashionable audiences. Thursday night she appeared as Juliet; Friday night Love; Saturday night Evadne and Ingomar at the matinee. Meg Merrilies was billed for Saturday night but owing to many requests Evadne was substituted. Miss Anderson seemed much refreshed after her short rest during Holy Week, and acted her various roles with much vigor. A good many of those who were present the first night also witnessed her crude debut on this stage a few years ago. They then saw that natural talent which has since been universally recognized. Miss Anderson has not improved to any great extent since her visit here last season, and has still many faults which time, study and experience will gradually remove. The support is better than usual. Milnes Levick played the leading parts with a finish and graceful ease that were much admired. Atkins Lawrence won much praise for his excellent acting. H. B. Norman, Mrs. Berriel, Emma Madern, Miss Waverly and the balance of the co. deserve a word of praise.

Opera House (John T. Macauley, manager): Closed for the season.

Masonic Temple (William A. Warner, manager): The new manager entered upon his duties at this house during the past week, and is making preparations to reconstruct the place throughout. Mr. Warner will leave for New York in a short time to make dates for next season. He says that the most liberal terms will be given to first-class combs. and none others need apply.

Library Hall: Booked: 27th, John B. Gough.

Leiderkrantz Hall: A troupe of minstrels composed of home talent gave a performance here 21st before a large house. Steps are being taken to form a German stock co. for this house next season.

Knickerbocker Theatre: Manager Borden is busy reconstructing this house to give a concert show during the Summer months, to be run in connection with Woodland Garden, which is Louisville's favorite Sunday resort.

Buckingham Theatre (J. H. Whallen, lessee): Business fell off at this place the past week and the show was about on the usual order of a straight variety. A number of new people are billed for this week.

Metropolitan Theatre: Several parties have applied for this house lately, but owing to their irresponsibility Mr. Judah, the owner, has declined to let them have it. He says that if a good man wishes to run it next season he will put $1,500 worth of repairs on the place and give it to him at a low rent. This house has always been the best paying variety theatre in this city.

Items: The theatrical season of 80-81 in this city came to a close this week with Mary Anderson's engagement. Most all the strongest attractions travelling have visited us, and with many of the best drawing companies but little judgment was used in making a three nights' stand, when a week could have been put in to good business; and another mistake was made in playing good attractions against each other.—Macauley's Theatre has done remarkably well—probably better than ever before—while the Opera House did quite the reverse. This theatre will never make a success until the auditorium is on a level with the street, as theatre-goers naturally object to climbing up two flights of stairs unless the inducement is extraordinary. Next season the above named houses will be operated under the same management as during the past, although it would give better satisfaction to run Macauley's outside the circuit. Masonic Temple Theatre will also be in the field, and in the able hands of William Warner there is no doubt but it will meet with success. The manager says that the house will be fitted up in a first-class manner and he will run it with popular prices, as it is better to fill a theatre with cheap admissions than to play to vacant seats, which was his experience as the business manager of the Opera House the past season.—Mary Anderson's engagement which closed at Macauley's last night was the most successful that she has ever had in this city. The receipts were over $3,500 for four performances, four rows in the gallery being reserved.—Selina Fetter, who has been touring the South, has met with much success. She will close the season and return to her home May 1, when a testimonial will be tendered by the citizens, to take place at Macauley's the first week in May. Next season she will try the East with several new plays.—Julia Hunt is billed to play at Macauley's 28th, 29th and 30th.

The following record was noted from week to week during the past season, and pains were taken to make it reliable, and combs. laying out their time will do well to take a "pointer." The words "good," "poor," etc., refers to the business of the engagements:

MACAULEY'S THEATRE.—Sept. 20th, week, Hill's All the Rage, good business; 30th, three nights, Child of the State, good; Oct. 14, three nights, Gus Williams, good; 25th, week, Comley-Barton comb., good; Nov. 1, three nights, Frank Mayo, fair; 8th, three nights, Campbell's Matrimony, poor; 12th, two nights, Mr. and Mrs. George S. Knight, good; 18th, three nights, Abbey's Humpty Dumpty, good; 22d, week, Rice's New Evangeline, fair; 29th, week, Emma Abbott, $7,500; Dec. 6, three nights, Campbell's Galley Slave, poor; 9th, three nights, Collier's Banker's Daughter, fair; 13th, week, John T. Raymond, good; 20th, D'Oyly Carte's Pirates of Penzance, fair; 27th, week, Joseph Jefferson, good; Jan. 3, week, Herne's Hearts of Oak, fair; 11th, four nights, Goodwin's Froliques, good; 17th, three nights, Leavitt's Burlesque, fair; 20th, three nights, Selina Fetter, large; 24th, three nights, Jarrett & Rice's Fun on the Bristol, fair; 27th, three nights, Fanny Davenport, standing room; 31st, week, Mahn's Opera co., poor; Feb. 9, four nights, Robson & Crane, large; 14th, week, Lotta, standing room; 21st, 22d, Sarah Bernhardt, $6,000; 28th, three nights, J. K. Emmet, standing room; March 7, four nights, Child of State, poor; 11th, two nights, Salvini, good; 14th, two nights, Buffalo Bill, large; 21st, three nights, Herrmann, good; 28th, week, Salsbury Troubadours, poor; April 7, three nights, Maggie Mitchell, standing room; 21st, three nights, Mary Anderson, standing room.

OPERA HOUSE.—Sept. 13, five nights, Harrisons, fair business; 28th, two nights, B., W., P. & W., good; Oct. 14, week, J. B Polk, poor; 11th, three nights, Mitchell Pleasure Party, poor; 22d, two nights, Frank Tannehill, poor; 25th, three nights, T. W. Keene, $4,700; Nov. 4, three nights, Miles' Juveniles, poor; 9th, five nights, Willie Edouin, fair; 18th, three nights, Doud Byron, poor; 22d, week, Hazel Kirke No. 1, good; Dec. 6, three nights, Neil Burgess, poor; 13th, three nights, Thomas' Criterion, poor; 23d, three nights, Strakosch & Hess co., good; 30th, three nights, Boston Ideal, good; Jan. 3, week, Ada Cavendish, canceled, sick; 17th, three nights, One Hundred Wives, fair; 22d, two nights, Tony Denier, fair; 25th, week, Annie Pixley, poor; Feb. 3, three nights, Deacon Crankett, poor; 14th, two nights, Haverly's New Mastodons, good; 17th, three nights, Soldene, canceled; 17th, two nights, Wilhelmj, good; 21st, week, Aldrich & Parsloe, large; March 16, four nights, Felton Uncle Tom, fair; 24th, three nights, same company, poor; 30th, two nights, Corrinne Merriemakers, poor; April 1, two nights, Baker & Farron, fair; 6th, two nights, Remenyi, fair; 11th, three nights, Rial's Humpty Dumpty, good.

A few novelty troupes played at Masonic Temple and the Buckingham to good houses. Managers of troupes playing at the Buckingham complain of the low prices at that house and say that the place must be packed each night in order to meet expenses. Although the season has closed in this city the following attractions are booked the fore part of May at Macauley's: Julia A. Hunt comb., Haverly's European Mastodons and the San Francisco Minstrels. The Louisville Lithographic Co. have completed a handsome picture of J. H. Snyder, whose benefit is to take place at Macauley's May 6. Henry Wolfsohn was in the city 22d. He reports a very successful season with Maurice Dengremont, the young violinist, up to the time that he was taken sick in New Orleans. Charles Tower, who died in Boston last week, was the son of Mrs. Charles Seves and a native of this city.

PADUCAH.

St. Clair Hall (Lamden & Halloran, manager): Jay Rial's Humpty Dumpty co. 20th to the largest house this year, but owing to some trouble among themselves and lack of talent gave a very poor show and cut everything short. Selina Fetter co. 27th and 28th.

Broadway Opera (Harry Walker, proprietor): This popular place of entertainment is crowded every night. New people this week are Grace Belmont, Frankie Gray, John F. Byrns, Jack Wille and Andy Armstrong.

OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Jay Rial's Humpty Dumpty came 17th to packed house and gave a poor show. Booked: Selina Fetter 29th and 30th.

## Maine.

PORTLAND.

New Portland Theatre: C. L. Davis gave two performances 21st to overflowing houses, the evening performance being witnessed by an audience of 1,400 people in a theatre seating 1,150. Mrs. Scott-Siddons made her first appearance here as a star 22d and 23d to houses composed of our best society, who admired her as a reader and were prepared to accord her all possible praise as an actress. Although her appearance was not so successful in an artistic point of view as had been expected from the numerous flattering notices in the dailies, still her performances of the parts she essayed were creditable and her beauty of face and form lent much to the different portrayals. As Rosalind in As You Like It she was at her best and when she donned the doublet and hose many of her faults were lost in her sprightly impersonation of the juvenile. As Lady Teazle she was placed in comparison with many famous stars who have played this character with all the finish and detail that makes it enjoyable, consequently her performance suffered much from a critical audience, who expected too much and were disappointed. As Viola she gave a studied performance that pleased her hearers, although those in her audience who had seen Twelfth Night idealized by the lamented Neilson felt that her impersonation lacked much that was wanting. Luigi Labalche gave great satisfaction throughout, and his fine performance of Orlando and Charles Surface will long be remembered. Isabel Morris and George Chaplin were both good in their respective characters. Coming: 25th and 26th, Neil Burgess as Widow Bedott; 29th and 30th, Frank Chanfrau; May 4, 5 and 6, Rice's Surprise co. The Boston Museum co. are to give the Guv'nor soon, and Lotta is coming next month.

City Hall: Manager Stockbridge plays Leavitt's Burlesque co. in Carmen 29th. Thomas' Orchestra and Annie Louise Cary in concert May 18.

Items: Judas Maccabeus was given by the Haydns to a delighted audience.—W. Winthrop Root, one of our popular organists, was a happy mortal Easter and the music at St. Paul's from the new organ, under his skillful touch, was delicious.—Miss Isabella Morris of the Scott-Siddons co. was formerly a member of the old Museum co. under Mr. Wyer.—Arthur Thomas was in town the past week making arrangements for the Thomas concert in May.

BANGOR.

Mrs. Chanfrau gave a matinee 23d to a fair house in East Lynne. Kit did a good business in the evening. 27th, The Jollities in an Electrical Doll. Business rather quiet in this section at present. John A. Stoddard is delivering a course of lectures to immense business; subject, "European Travel."

LEWISTON.

Music Hall (Charles Horbury, manager): Mr. and Mrs. Chanfrau in East Lynn, matinee, and Kit in evening 21st. Small house at matinee but at the evening performance standing room only. Coming: The Guv'nor, May 27.

## Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Aldrich & Parsloe's My Partner comb. 23d to a fair house. The co. was of the same excellence as on their former visits and gave a fine performance. The remodeling of the lower part of the hall had a damaging effect upon the size of the audience, and Mr. Aldrich played under protest, and stated that he should sue the hall proprietors for consequental damages. He engaged H. F. Hurlburt, Esq., a well-known lawyer of this city, to push the case. This makes the third suit for damages against the hall proprietors, and it looks as if every co. who comes here during the alterations, if they have a poor house, would sue for damages. Mr. Aldrich stated that he believed he would have played to nearly $800 if the hall had not been touched. Booked: Maggie Mitchell May 7; Lotta 23d.

Odd Fellow's Hall: Hopkin's Colored Troubadours 24th to a fair house, and gave a pleasing entertainment to all who enjoy that kind of performance.

Theatre Comique: A snap Uncle Tom's Cabin co. are to appear 30th.

Items: Charles Thomas is at present stopping in this city.—Fred. Momer, the Uncle Tom of Wilkinson's Uncle Tom's Cabin co., is expected in this city, his home, about May 1, as the co. close their season about that time.

WALTHAM.

Music Hall (R. B. Foster, manager): A good audience witnessed a fair representation of Ten Nights in a Bar-Room by local talent 18th. The Maude Forrester comb. in Mazeppa to a fair house 19th. The piece was well presented by a fair co. Our Boys by Harvard College Students 20th was not a financial success. The acting was rather tame with but one or two exceptions. Booked: May 7, C. L. Davis comb.; 12th, Maggie Mitchell.

Item: There were several disagreeable features connected with the production of Mazeppa by the Maude Forrester comb. 19th; the first being the serving of an attachment on the horse Lightning a few moments before the play commenced for a debt that the co. was not responsible for but which was paid under protest. Later in the evening the co. refused to play unless the salaries were forthcoming, and after considerable delay the piece was resumed, but at the close of the performance several members gave notice that they should no longer serve under the present management. Stage Manager Murray, my informant, speaks highly of Miss Forrester, and says that Circuit Manager McFadden of the Novelty, Boston, is the cause of their misfortunes.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Mrs. Scott-Siddons as Rosalind 18th to a fair audience. Her delineation seemed to give satisfaction. Maud Forrester's comb. was booked to play Mazeppa 20th, but canceled. My Partner comb., with Aldrich & Parsloe, 23d to good house. Booked: 25th, Leavitt's English Opera Burlesque co. in Carmen; 28th, Union Square Theatre co. in Felicia.

Mechanics' Hall (W. A. Smith, Secretary): Hartz the Magician and his able assistants have been doing a good business the past week. His entertainments in the mysteries of magic have given general satisfaction.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): C. L. Davis' co. 19th to moderate business. Booked: Scott-Siddons co. 27th; Maggie Mitchell May 14.

Items: Managers Bradstreet and Saunders gave a complimentary banquet Wednesday evening to their ushers for the past season and a few invited guests, including THE MIRROR scribe. Manager Saunders retires at the end of the present season and his successor will be his present energetic partner, J. O. Bradstreet.

TAUNTON.

Music Hall (White Bros., proprietors): Mrs. Scott-Siddons as Rosalind 19th to a small but well-pleased audience. Mr. and Mrs. George S. Knight in Otto 21st to a good house. Original Tableaux of Erin 22d and 23d to good houses. Billed: Pirates of Penzance by local talent 26th, 27th, 28th, 29th and 30th, assisted by Walter B. Bartlett and Ida T. Mulle of the Boston Museum co. and Ada Byron Coombs of the Park Garden Opera co. of Providence.

Item: A. B. White, our popular manager, is out again, after a severe illness of three weeks.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Hall's All the Rage to fair business 22d. It is the best comedy of the kind ever presented on the Academy stage. Booked: 28th, Mr. and Mrs. George S. Knight in Otto; 30th, Native Palestine Arabs; May 2, 3, 4, 5, Hartz's Gift Show; 9th, Thatcher & Ryman's Minstrels; 10th, Tony Denier's Humpty Dumpty troupe.

LOWELL.

Music Hall (Emery & Simons, lessees): Barney Macauley in a Messenger from Jarvis Section 20th to a fair house; 22d and 23d Anthony & Ellis' Uncle Tom's Cabin comb. to packed houses; 28th, Leavitt's comb. in Carmen.

Huntington Hall: Theodore Thomas' Orchestra, assisted by Fanny Kellogg, will appear early next month.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): My Partner 21st to good business and pleased audience. The Guv'nor 22d by the Boston Museum co.; large business. The Old Boatbuilder of George Wilson was very laughable; the whole troupe very good. Booked: Banker's Daughter 25th; George S. Knight in Baron Rudolph 26th; Union Square co. in Felicia 28th; Tony Pastor May 3; Lotta 9th.

BROCKTON.

Opera House: (H. L. Bryant, manager): The Knights in Otto 19th to very light business. Lotta has canceled date May 4, and the Boston Theatre co. in Our Boarding House will fill it. Nothing booked beyond the above date.

CHELSEA.

Academy of Music (J. B. Field, manager): Mr. and Mrs. George S. Knight 18th to fair business. 20th, My Son by the Boston Museum co. was well played.

## Michigan.

DETROIT.

Detroit Opera House: Hartz the Illusionist occupied the house the first four nights of the past week and drew but few ducats into the box-office. A very clever performance, but one almost forgotten by the public. The theatrical public is the same as the general business public—they have to be drummed up and kept informed. Prestidigitation is rather an obsolete form of entertainment any way, and once a season is enough for any one. Baker & Farron packed the house the last two evenings and closed their traveling tour on this occasion. It was in Detroit, I think, that these clever performers first caught on. They were at the old Comique nearly two months, singing their Little Fraud every evening. This was fully ten years ago or more. The firm then was Farron & Baker. After they had dropped the variety theatres and were traveling in the then popular specialty drama (so-called) Cris and Lena and others, they played a week's engagement at Whitney's to poor houses. One night only forty persons were in attendance. This *was* a setback, especially as they had considered on Detroit sure for a big week. Hence a two nights' engagement this last week; five years could not eradicate the scare. They have improved immensely, and give a very laughable entertainment. The supporting co. were mostly satisfactory, the main duty being to feed lines to the stars and consent to be gagged, knocked down, etc., as occasion demanded. The co. disbanded here, being the end of the season. Baker & Farron go to Brooklyn to play a two weeks' engagement, and will then go to Buffalo and Cincinnati, their respective homes. This week local concerts till middle of week, then Rice's New Evangeline for remainder.

Whitney's Grand: Nothing theatrical the past week. The Equine Paradox (the latter did not appear, only a pair of goats) has held the stage, and will do so this week. Manager Whitney has booked for the immediate future Legion of Honor, Billee Taylor and some other splendid attractions.

Items: George Common, the successful advance agent of Baker & Farron, is home for good, his engagement having just closed.—David Garrick is to be given the early part of May with John T. Sullivan in the title role and May Clark as Ida Ingot. Mr. Sullivan is a comedian of rare intelligence and Miss Clark is a very successful reader and amateur actress.—The Theatre Comique is to be opened once more. It is not stated who is to be the victim this time.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Baker & Farron, supported by an execrable co., played The Emigrants 19th to a fair business. Arlington's Minstrels gave a fair entertainment to small business 21st. Coming: 25th and 26th Legion of Honor co.; 30th Haverly's New Mastodons; May 3 Denman Thompson.

Smith's Opera House: Running to fair business this week. J. Z. Little in Nuggets is the principal attraction.

Items: C. J. Whitney of Detroit intends erecting a new $50,000 opera house in this city, to be ready for business next season.

BAY CITY.

Westover Opera House (Clay & Buckley, managers). Arlington's Minstrels 18th to a very light house; show gave poor satisfaction. Jane Coombs and co. 20th in Daniel Rochat to light house. Business took a boom 21st when Baker & Farron produced The Emigrants to a full house; 25th, Haverly's New Mastodon Minstrels. Booked: 29th, B., W., P. & W.'s Minstrels.

Items: Hoey & Hardie play May 10 A Child of the State for Managers Clay & Buckley's annual benefit.—Mary Anderson is booked.—The season in this city closes 1st of June, when the Opera House will receive improvements to the extent of several thousand dollars.—The Academy of Music at East Saginaw will also be rebuilt during the Summer.—George Nunn, late of Adonis & Nunn of this city, will join Arlington's new co. at Milwaukee May 1.—Bardwell's Varieties had poor business last week.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Snelbaker's Majestics 16th and Baker & Farron 18th. Both had good houses. Baker & Farron go to Brooklyn 25th for one week, to close the season; thence to California four weeks. Sprague's Georgia Minstrels come 27th.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Apollo Theatre co. from Chicago gave a "hand-me-down" performance of the very lowest order to fair business 19th. Billed: Haverly's New Mastodons 29th; Denman Thompson 30th.

NILES.

Peak Hall (Brown & Marston, managers): Harrisons in Photos 18th to large and highly pleased audience. Apollo Theatre co. 19th to good business. Mary Van Alston 22d in readings. Our Home Dramatic Club present Our American Cousin 26th.

## Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Gus Williams in the German Senator held forth to a fair house 20th. Haverly's Big Forty 22d and 23d to immense audiences. The troupe is good. One might wish for newer jokes, but people laugh even at the old ones. Booked: Hoey's Child of the State 28th and 29th.

Pence Opera House (Miss Phosa McAllister, manager): This favorite house has enjoyed a week of good business, one night only the audience being small. The Veteran, after a run of eight nights, gave way to Dot for two evenings. 21st and balance of the week Damon and Pythias; 21st and 22d were benefit nights of K. of P. Drill Corps, which helped to fill the house. The play was produced with careful attention as to details. C. W. Lloyd as Damon surprised even his friends by the dignity and pathos with which he invested the character, and received several recalls.

Items: C. W. Hawkins, comedian, severed his connection with the McAllister co. and left for New York on the evening of the 20th.—Miss McAllister has leased a cottage here, and will preside over her own household, consisting of herself, mother and sister.

ST. PAUL.

Opera House (John X. Davidson, manager): The concert given by the Strakosch & Hess Opera co. 17th proved to be one of the most enjoyable and successful musicales ever given in St. Paul. The house was crowded. Gus Williams in Our German Senator drew good houses 18th and 19th. Haverly's Colored Minstrels 20th and 21st packed the house at every performance; a good show. Booked: Forbes' Dramatic co. 25th and 26th; A Child of the State co. 29th and 30th.

Sherman Hall: Archibald Forbes, war correspondent of the London *Daily News*, delivered an entertaining lecture to a large and intelligent audience 20th.

Items: Charles W. Roberts, the wide awake business manager of the Forbes Dramatic co., has been re-engaged by Mr. Forbes for the season of 1881-82.—Conley's Varieties is playing to good houses. New faces: Lulu Roze, Morton & Cassiday.

## Missouri.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): Swedish Quartette and Emillie Gayin 21st. Although it was very disagreeable weather they played to one of the most select audiences that has assembled in this hall this season. Booked: Charlotte Thompson in the Planter's Wife 27th.

ST. JOSEPH.

Tootles' Opera House (C. F. Craig, manager): Salsbury's Troubadours 15th to large house. A good performance. Joseph Jefferson in Rip Van Winkle 19th to large business. Booked: Standard Theatre co. 21st; Thomas W. Keene 22d and 23d; Haverly's Widow Bedott 25th; Haverly's Black Forty 30th Charlotte Thompson May 9 to 11; Baldwin's Brilliants 16th and 17th.

Items: Mr. Jefferson closes season at St. Paul May 7.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Booked: W. H. Power's Paragon co. in Matrimony May 3.

## New Hampshire.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 18th, Chanfrau in Kit to $190. The play was sadly cut, probably on account of the small audience. B. Macauley in Messenger from Jarvis Section 19th; a fine entertainment. C. L. Davis 22d to $150. They put up an immense lot of paper. Davis is a good old man, but the piece seems a curious medley of old gags and street slang. As for the co., least said the better. Booked: 26th, Mrs. Scott-Siddons in As You Like It; 27th, Neil Burgess; M. B. Leavitt's English Opera co. booked for 30th have canceled; May 4, Janauschek in Mother and Son.

Items: C. L. Davis (Alvin Joslin) is having painted by Hughes of Cincinnati sixteen drops, 24 by 30, as also a net-work bridge and pillars, with boats to move around them during act and scene of East River and its surroundings. He has commenced a suit against the Music Hall corporation of Lynn, Mass., for $800 for canceling his date there on the day of his entertainment owing to insecurity of hall, as the latter claim.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Nothing in the amusement line during the past week. Booked: Mahn's Opera co. in Boccaccio 26th; Neil Burgess in Widow Bedott 28th; Maggie Mitchell May 6.

Smyth's Opera House (John Shirley, manager): Booked: C. L. Davis Comedy co. May 3.

Music Hall Variety Theatre (S. R. Hannaford, manager): New faces this week: Mills & Warren, Frank Davis, Mons. Ventini, Bessie Randolph, Maggie Nichols and Charlie Banks. Entertainment an improvement over that of last week. Good business.

## New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Mitchell's Pleasure Party—and a jolly party they are too—were the attraction at this theatre the past week and were welcomed nightly with large houses. They appeared in their reconstructed version of Our Goblins; or, Fun on the Rhine; a number of old favorites that visited us last Winter and several fresh faces appeared. William Gill is at home in his personation of Benjamin Franklin Cobb. Elinor Deering and the rest of the co. gave very clever interpretations. For this week: Monday and Tuesday evenings that jolly fellow Nat Goodwin and his excellent co. appear in their musical comedy Love at School; Wednesday evening the house will be closed, and for the balance of the week the original Fifth Avenue Theatre co. give the popular comic opera of Olivette. For the following week there are no bookings, Rice's Surprise Party having canceled for the last four nights. For the week of 9th the Winant comb. is booked, and the balance of the week Rice's Evangeline co. will be the attraction.

St. James' Hall (Flint & Carr, managers): Bunnell's Museum from New York city has done an immense business the past week, turning away a large number both afternoon and evening. The show is a good one, especially when the price of admission (10 cents) is considered, and the managers have wisely concluded to remain over another week. The orphans have been invited Monday of this week. The following week Friday and Saturday the San Francisco Minstrels will appear.

The Adelphi (Lang & Traller, lessees; Joe Lang, manager): Good houses were the order of the week at this popular resort, and this week's bill, a very strong one, will undoubtedly draw a full attendance. The people engaged are all well-known and are established favorites. They include T. M. Hengler, Louie Murio, the Coghill Brothers, Lottie Elliott, John C. Harrington, Minnie Farrell, McGlone & Lacy and Fagan & Feuton.

Items: The regular season of the Academy of Music closes with next week. We may report a few attractions during the season up to July, when the house will be again thoroughly renovated. The season has been an unusually attractive one for the patrons, while pecuniarily it has been the best for the managers.—The season at the Adelphi will continue throughout the months of May and June, and possibly July.—Bunnell's big show goes to Baltimore from here for two weeks.—Mr. and Mrs. Henschel give a matinee concert at the Academy of Music Thursday afternoon.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Haverly's Mastodon Minstrels gave a performance 21st to a packed house. Billy Emerson in his specialties and Billy Rice's stump speech fairly took the house by storm. Helen Potter's Pleaides drew small audiences matinee and evening 23d. Booked: Lawrence Barrett 27th and 28th; Frank Mayo 29th and 30th.

Grand Opera House (Joseph Gobay, manager): MacEvoy's Hibernicon to light business during their five nights' engagement ending 22d. Nat Goodwin and co. appeared to a small audience 23d. Booked: The Fifth Avenue Opera co. will present Olivette 26th and 27th; Sol Smith Russell and co. 28th, 29th and 30th.

SYRACUSE.

Grand Opera House (Philip H. Lehnen manager): The Original Madison Square Hazel Kirke co. drew fair houses 18th and 19th. It is seldom that Syracuse is visited by a better co. than this one, which is headed by by C. W. Couldock and Effie Ellsler. Booked: Standard Theatre co. in Rooms for Rent 28th.

Wieting Opera House (Philip H. Lehnen, manager): The old favorites Haverly's Mastodons, with the word "European" added, delighted a good audience 20th. The co. have much improved since their last visit. Annie Pixley in M'liss closed the list of amusements 21st by drawing an average house. The lady is very captivating as the wayward M'liss. Booked: Lawrence Barrett 25th; Sol Smith Russell 27th; Leavitt's Rentz-Santley Novelty co. 29th.

Items: Alice Magee and Ella Cahill of this city played in Auburn in The Two Orphans recently.—Lehnen's benefit will no doubt assume the form of an ovation.—E. M. Dudley has been staging De Merrimac in Olivette with the Laurent-Corelli Opera co.—There is a co. playing small towns in our

[CONTINUED ON EIGHTH PAGE.]

# NEW YORK MIRROR

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## Practical Suggestions for Anna Dickinson and McKee Rankin.

Of course, having written a letter to the press to say that she would not say anything to the press, another letter of Anna Dickinson is published. In the first letter, she ran amuck against everybody; accused Miss Fanny Davenport of high crimes and misdemeanors, and declared her intention of seeking repose in some foreign clime, where public opinion was not a compound of ignorance and prejudice; but in the second letter, communicated through her sister, she is more practical, though not less bitter. It seems that she has engaged General Butler as her counsel, and is determined to put John Stetson into court for defamation of character, if he does not bring a suit against her for damages and allow General Butler the privilege of cross-examining him. She now claims that the reason why she would not play Claude Melnotte, as advertised, was because Manager Stetson would not give her one rehearsal. Upon this point the case will probably turn.

Now, we suggest to Miss Dickinson and Manager Stetson that, instead of carrying their troubles into court, and submitting to the law's delays, and to forms which often seem contrived expressly to shut out justice, they should submit their differences to friendly professional arbitration. Miss Dickinson might select two actors, and Manager Stetson two managers, to compose the court, and the four could choose a referee to preside over the deliberations and decide disputed points. Miss Dickinson might plead her cause before these arbitrators, and show how well she would be able to play Portia, even if she could not tackle Shylock; but she might also retain General Butler as associate counsel to cross-examine Stetson if she pleased. Manager Stetson would have to engage counsel, perforce; for his peculiar wit would deprive the proceedings of all seriousness if he were to conduct his case in person. The trial might be held in some large theatre in this city, in June; and, as great crowds would assemble to hear Miss Dickinson speak and General Butler cross-examine, a small admission fee might be charged to defray the expenses, with the proviso that the profits should go to the Actors' Fund, in return for the services of the professional arbitrators. Since the questions between Miss Dickinson and Manager Stetson are in regard to rehearsals and non-appearance according to contract, what is the use of going to law about them? Why leave them to be decided by a judge, by lawyers and by a jury who know nothing about theatrical affairs, when a court of professional arbitrators may be had for the asking?

We make this practical suggestion without favor and without prejudice to either side, in the interest of fair play and professional usage, and we hope that it will be duly considered by the parties concerned.

McKee Rankin, the Rommany Chal of the drama, was recently reported as declaring to his company, at St. Louis, that he would never act with his wife again, because she accused him of making real love to the Widders engaged for the Danites. Of course, after this public scandal, he did act with his wife again. Arrived at Toronto, on Monday, he undertook to chastise Manager Shephard, of the Grand Opera House, for having allowed The Danites to be played there some years ago. The fight was obviously not conducted according to the rules of the P. R.; for Manager Shephard is reported as having tripped over a chair, and there should be no chairs in the prize-ring. However, Rankin went out to shear and came back shorn. Manager Shephard not only got the best of the fighting, but he had the Rommany Chal arrested, locked up and fined. Thereupon, Rankin, like a little boy who had been obliged with a black eye during a dispute over a cellar-door, declared that he would not play any more at Toronto. This must have been hard upon the Toronto people. How they could hold their place as the chief city of Canada, and live, and go on with their business, and enjoy themselves, without seeing McKee Rankin in The Danites, is one of those things which no fellow can understand. But the Rommany Chal is implacable, and Toronto must suffer accordingly. Perhaps, on the other hand, they preferred the other Danite company and would not pay to see Rankin. But that is impossible—from Rankin's point of view.

As the Rommany Chal gets a great deal more notoriety by his fights than by his acting, and as notoriety means money, would it not be a good idea for him to give up acting altogether, before the public gives him up, and advertise that he will fight every manager, or a substitute, under the Marquis of Queensbury's rules, with light gloves, during the remainder of his tour? This exhibition would draw better than The Danites, especially if Mrs. Rankin, who has won popularity for the play, is to be left out of the cast. Then, if Rommany Chal were beaten, as usual, he would have at least a share of the gate-money to console him, instead of being locked up and fined. Besides, as no Widders would be required for the cast of a prize-fight, the domestic harmony of Rankin would not be so often disturbed. There are some managers who would appear personally in the ring, and undertake to polish off the Rommany Chal with one hand tied behind them, which would add to the excitement and the receipts; but other managers, who prefer to conduct their business more peaceably and professionally, could engage Billy Edwards, or some other promising boxer, to appear and rattle McKee Rankin for the amusement of the public. We do not suppose that the Rommany Chal will ever make an actor, if he lives as long as Methusaleh, nor will his position as a playwright ever be acknowledged by an ungrateful public so long as other people continue to produce his works under their own names as the authors. But he might possibly draw dollars in a glove fight, and we recommend him to change his base and try the experiment.

With Anna Dickinson taking the thoroughly professional stand of preferring friendly arbitration to a suit at law, and with McKee Rankin shunted out of the profession into the more congenial prize-ring, we may look forward to a peaceable Summer; and it is so near to the end of the season now that all professionals are desirous of peace, rest and quiet. We therefore offer these practical suggestions to Miss Dickinson and the Rommany Chal, and repeat with emphasis the memorable words of General Grant, "Let us have peace."

## A Professional Matinee at Last.

There have been but three professional matinees given in this city, since such performances came into fashion, that were worthy of the name. The first was Rice and Neunnemacher's Pirates of Penzance at the Fifth Avenue Theatre, the second was Steele Mackaye's Hazel Kirke matinee, and the third and last was Mr. Abbey's special Bernhardt representation last Thursday afternoon at Booth's. A disgraceful feature of all the other so-called professional matinees was that they were not professional matinees at all, but simply catchpenny dodges to add importance to special performances by securing the presence of a crowd of actors and actresses among a miscellaneous audience. It is a significant fact, too, that these matinee have generally been given when business was bad; the management scheming to get a congregation of the artists gratuitiously to whom other managers were paying large salaries. This, it is needless to say, made the professional matinees unprofessional, and brought them into such genuine disrepute among responsible actors, that the latter very properly staid away from them rather than satisfy the curiosity of an idle crowd of sight-seers who paid admission to see them off the stage. But notwithstanding the evil that has marked all these matinees—with the exception of the three alluded to above—the benefit that these performances, conducted in the right manner, can be to our actors is undoubtedly great. Actors probably see less acting than any other class of the community. Their duties are such as to preclude the possibility of witnessing dramatic exhibitions; the eagerness with which they seize every opportunity that offers to attend the theatre, conclusively shows their desire to observe the artistic efforts of their fellows.

The Bernhardt matinee last week was deservedly most successful in the arrangements and the manner in which these were carried out. Abbey, profiting by the Salvini bungle, planned the affair with commendable good judgment. Not a single ticket was sold to the outside public, and but few were given to others than the members of the profession. The seats were not reserved, but fairness was manifested in locating the guests by giving the best seats to those that first put in an appearance. The profession recognized the genuineness of this scheme, and they testified their appreciation by turning out in large numbers. Every actor and actress in the city was in the theatre, and a more thoroughly pleased audience we have never seen.

Mr. Abbey deserves credit for the Bernhard professional matinee, and however much we may deplore his unsuccessful managerial career at Booth's, we must thank him again in the name of the actors for this admirable special performance.

## Prosperity.

A word about ourselves. Glance over THE MIRROR'S advertising columns this week, if you want an evidence of the prosperity of the times. New advertisements have come in thick and fast since last Monday, and our reading matter is necessarily condensed this issue. Our friends and patrons will forgive this, however, for THE MIRROR gives them more news, better reading matter and fresher reports of dramatic doings all over the country than all the other sporting and so-called dramatic publications combined. If advertisers continue to send in their favors so generously hereafter, we shall be obliged to enlarge our journal to sixteen pages.

Added to the fact that it enjoys the most lucrative theatrical advertising patronage, the NEW YORK MIRROR continues to have the largest dramatic circulation in America.

It is a dull week when a new theatre is not talked of in New York.

It takes three men to sweep out the tears at the Union Square Theatre after Clara Morris plays Camille.

A certain leading actor is just forty, and he glories in the fact that he hasn't an original tooth in his mouth.

An actress may read about heaven all her life, but she never has anything like a correct idea of it till she gets her first call before the curtain.

Blonde hair is coming to the front again, and ladies of the profession who gave their switches to the poor ballet girl are regretting their generosity.

This is the season that the ambitious incoming actor desires most to fall against a boarding-house that has a matrimonially-inclined young widow at its head.

Lithographs around town represent Harry Miner and Pat Rooney shaking hands. They have finally buried the hatchet. Oh, if the hatchet could but reciprocate!

Actors have made enough money this season to buy themselves whole suits of neckties for the Summer.

There is a certain lassitude about actors in this weather that is really disheartening.

Two women can talk to each other clear across the auditorium of a theatre—so expressive is a woman's mouth.

## Kate Castleton.

The subject of our illustration this week is the vivacious soubrette of Rice's Fun on the Bristol combination, Miss Kate Castleton, who has made undoubted strides in the profession since her advent in burlesque characters. She received a versatile schooling in the variety business, and her talent was so marked that she was selected for the amusing character she now personates, and which she has continuously represented during the traveling tour of the company. She is a prepossessing brunette, well educated, an entertaining conversationalist, and has most winsome manners. Her future is bright and hopeful.

## PERSONAL.

HAVERLY.—J. H. Haverly will be back in New York inside of three weeks.

CAZAURAN.—A. R. Cazauran has written or adapted—we don't know which—a play for Frederick Paulding.

HAVERLY.—Haverly has re-leased his old Chicago theatre for the Summer, and will run it until the new one is completed.

BOWERS.—Mrs. D. P. Bowers has leased a country residence near Washington, and will sojourn there during the Summer months.

VIVIAN.—Mrs. Imogen Vivian, the elocutionist, left New York last week for the West, and will give readings in Colorado.

YEAMANS.—Miss Jennie Yeamans, the well-known soubrette, will probably star next season in a piece now being written for her.

WOOD.—Rose Wood, supported by James O'Neil and Lewis Morrison, will shortly go on a country tour, playing Camille and Frou Frou.

TOMPKINS.—Eugene Tompkins, of the Boston Theatre, will shortly sail for Europe in search of novelties for that theatre next season.

MCVICKER.—Manager J. H. McVicker, of Chicago, sailed for England yesterday. Wasn't the mother-in-law enough for all useful purposes?

DIXON.—Mary Dixon, a new Southern debutante, has captivated the St. Louis people. The South seems quite prolific of dramatic talent.

MACKAYE.—Steele Mackaye tells us that he will play Hazel Kirke next season—that is if the courts decide that the Mallorys must let him.

ELTON.—There will be an increase to the house of William Elton shortly. Mrs. Elton will spend the Summer cradle-rocking at Orange Lake.

BALLENBERG.—Manager Ballenberg, of the Soldene party, informs our San Francisco correspondent that he has lost $6,000 since he left Chicago.

WALLACK.—Owing to the success of The World, Lester Wallack will prolong the closing of his theatre till some late date in May or early in June.

SALVINI.—Signor Salvini will give four farewell performances at the Academy of Music, commencing May 9, under Signor Chizzola's management.

ROSSI.—Sig. Chizzola has received a telegram from Sig. Rossi, the Italian tragedian, formally closing the contract for his appearance in America next season.

MONTEITH.—Miss Zippora Montieth, the cultivated vocalist, has gone to Philadelphia to spend the Summer, occasionally visiting New York to sing in concert.

GRANGER.—Maudge Granger telegraphs from Denver that her success there Monday night was great. She makes Camille the principal feature of her repetoire.

SHERIDAN.—W. E. Sheridan seems to be gaining dramatic prestige in his travels. The newspapers extol his assumptions highly, and predict a brilliant future for him.

STRATEGISTS.—According to our San Francisco correspondence (which arrived too late for insertion this week), the Strategists are doing an immense business in that city.

KEYS.—Courtesy in the box office is something that ought to be spread abroad. Edward Keys, the gentlemanly treasurer of the Fifth Avenue, is as courteous as they make 'em.

PASTOR.—The genial Tony Pastor has met with flattering success in his travels. The theatres at which his company appears are tested to their utmost capacity at each performance.

CHANFRAU.—Chanfrau's talk about building a theatre up town for next season sounds like escaping gas. Chanfrau is booked to play at Haverly's Fourteenth Street Theatre next January.

RAYMOND.—John T. seems to have succeeded in other cities with Fresh. He is playing to good houses, although some of the criticisms are a little hard on the piece.

MAGUINESS.—Samuel Colville has engaged Dan Maguinness, of the Boston Theatre stock, for his pieces, The World and Michael Strogoff. He is also negotiating with C. Leslie Allen.

LOCKE.—Manager Locke is becoming the Haverly of the Pacific coast. He is now running the California, the Bush street and the Standard Theatres, and has several combinations on the road.

WOODTHORPE.—Miss Georgie Woodthorpe, the young and handsome California actress, will spend the Summer at Kalamazoo, Mich., preparatory to taking the road next season with her new piece, Dash.

DENGREMONT.—Maurice Dengremont, the boy violinist, who has been at the point of death in New Orleans for two weeks past, is rapidly convalescing, and is expected to arrive in this city next week.

VOKES.—Picturesque lithographs of this nimble family embellish the show-windows of the principal streets. Curiosity to see them since their European tour is whetted by promised novelty in their coming performances at the Union Square.

CHURCH.—Ed. A. Church, who has for the last five years successfully managed the Opera House at Lincoln, Neb., has renewed his lease for three years. Under his management the Opera House has been very successful.

DALY.—Augustin Daly will bring his regular season to a close this week, with Cinderella at School, one of the most entertaining musical comedies that has been produced this season. Mr. Daly will treat the Philadelphians to it next Monday evening.

DE BELLEVILLE.—Frederic de Belleville has been offered the part of Strogoff in Michael Strogoff for next season, by Sam Colville. Mr. de Belleville has not accepted since it is probable that he will continue with the Union Square company next season.

CLAXTON.—On the 12th inst., while Kate Claxton was at the Grand Central Hotel in Denver, the adjoining room to the one occupied by her took fire from an overheated stove and a conflagration was only checked by timely aid. The "fiend" still pursues her.

CLARKE.—John S. Clarke will leave for England in May. His venture at the Broad, Philadelphia, has succeeded, and he will probably return next fall for the campaign of 81-82. He made an effort to secure a New York theatre, but the negotiations were unsuccessful.

HARRIGAN-HART.—These gentlemen close their prosperous season at the Theatre Comique on Saturday evening, and take a country trip, opening at the Boston Globe on Monday evening. Work on the new theatre (the old Globe) on Broadway is rapidly progressing, and they expect to inaugurate it early in August.

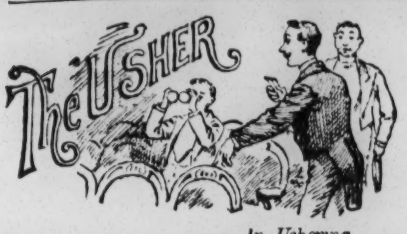
PRICE.—Edwin Price called at THE MIRROR office Tuesday. He devotes himself now entirely to his wife's (Fanny Davenport) business, and only plays Sykes when Oliver Twist is done. Mr. Price says that he is engaging a strong company to support Miss Davenport next season, prominent in which will be J. B. Studley and May Davenport.

DAVENPORT.—Fanny Davenport commences an engagement of one week at the Grand Opera House, playing Mabel Renfrew every night and Wednesday afternoon, and Camille at the Saturday matinee. This engagement closes Miss Davenport's successful season. She is filling the same till this week at the Williamsburg Novelty Theatre to excellent business. After her New York season she will rest until Fall. A trip to England is contemplated.

PIXLEY.—Annie Pixley is probably the most attractive American star on the stage to-day, with one or two exceptions. Her season has been a most prosperous one, and she has not played to but one poor house, and that was in Louisville. In every other city she has appeared to crowded audiences, and in many instances with great drawing opposition. Her career has been most gratifying, both artistically and financially, and it gives us pleasure to record the triumphs of our estimable countrywoman.

CARLBERG.—Gotthold Carlberg, well known in New York musical circles, died yesterday (Wednesday) afternoon, after an illness of several months. Mr. Carlberg enjoyed some distinction as a musical critic. His last newspaper connection was with Freund's ill-starred *Musical and Dramatic Times*. At the time of his death his friends, including the Steinways, had subscribed several hundred toward sending him to Germany for change of scene and in the hope of ultimate recovery.

MORRIS.—Policemen had to be employed at the Union Square Theatre on Saturday evening to prevent the crowds from rushing in after the auditorium was filled—the desire being so great to see Clara Morris in Camille. Despite the popularity of Bernhardt in this character, the unmistakable preference of the American people seems to be for our own countrywoman; and her reception last Saturday evening, and the disappointment of the hundreds who were unable to get inside, is overwhelming evidence of her artistic superiority, and the neatest tribute to genius that could be bestowed.




*Mend him who can!* *In Ushering The Ladies call him, sweet.* —LOVE'S LABOR LOST.

I met William Winter the other day, and he was full—full to the collar-button with Poe Memorial. He gave me a few points about the true inwardness of the thing which are worthy setting forth in print. "I have no personal interest in the scheme," said the *Tribune* critic, "except that it was left me as a legacy by Edwin Booth before he sailed for England. He said he wished me to see the affair through, and I pledged him my word to do all I could to forward the erection of the medallion. When the subject of the performance at Booth's was agitated last Winter, I was chosen by Mr. Gill to act on the committee. I immediately looked around to discover a reason that would excuse our demanding the services of the profession for a cause apparently foreign to their interests. I found that Poe's parents were actors, and taking this as a premise I reasoned that the American stage owed a duty to the poet on this account that should be fulfilled. At all the meetings of the executive committee I kept this constantly in view, and also insisted that nothing should be done to take the credit for the tribute to genius away from the profession. When Gill talked about the Academy entertainment, under the auspices of a list of society people as long as your arm, I objected to act longer in any capacity. My reasons were obvious; the credit for the affair would be diverted from its proper source—the profession—and this was the principal reason for my serving at all. Gill consented to introduce Lester Wallack and one or two other dramatic features in the performance, and on this condition my decision was reversed."

* * *

William Winters' integrity cannot be gainsaid. His record as a man and a journalist is without reproach; but while I cannot impeach his motives in respect to the Poe business, I must say that he is laboring under a weighty mistake. He says that Edwin Booth left him the Poe memorial as a legacy. This is an hallucination. THE MIRROR published some months ago an account of how Booth was inveigled into giving his services at the Madison Square Theatre performance last year by Gill; and how the tragedian's name was misused in order to give tone and support to that event. I happen to know that when Mr. Booth sailed away in the *Gallia* he was quite as lukewarm toward the cause as he was when it was first broached to him. Consequently the "legacy" not possessed by Booth could hardly be received by Mr. Winter.

* * *

The desire of Mr. Winter to give all the credit of the Memorial to the exertions of the profession was praiseworthy. But all his efforts in this behalf were handicapped at the Academy last Saturday night by a mixed performance of society people to society people, and even the appearance of Lester Wallack and Rose Coghlan did not succeed in giving the entertainment the professional aspect that Mr. Winter's plan was to provide. His honest attempt to make the Poe medallion the gift of the profession was thereby frustrated, and the project becomes actually, what it always has been virtually, an advertising scheme for Gill, the publisher of Poe's life.

* * *

A very amusing incident happened at the Fifth Avenue last Wednesday night while Olivette was being sung. Jessie Williams was conducting the orchestra. As he waved his *baton* gracefully in the air, the chair in which he sat tipped back, and together with its occupant fell from the raised leader's platform into the orchestra pit. Williams looked discomfited, but he wasn't hurt, and on his reappearance from among the *debris*, he was greeted with a round of applause and laughter. The fun grew heartier when the Countess, Miss Hetty Tracy, speaking the lines of her part, asked: "Was anything hurt? Were any bones broken?"

* * *

A handsome floral tribute was sent to Bernhardt during the professional matinee last Thursday by several members of the Union Square company. A graceful letter in French from Mr. de Belleville accompanied it. The donors were Sara Jewett, Mrs. Philipps, Estelle Clayton, Charles Thorne, Frederic de Belleville, Waldron Ramsay, and Owen Fawcett.

* * *

Two singular facts are connected with the sending of those flowers. The first that Mr. Parselle (a gentleman who never lets an opportunity go by to laud the French stage and French artists) was not one of the givers, and the second that Bernhardt did not condescend to acknowledge the tribute. Was it thoughtlessness or boorishness—or both?

* * *

Everybody will be surprised to learn that Dan Frohman leaves Col. Haverly's service next August, and goes back to the Madison Square Theatre as manager for the Mallorys. Frohman did not decide on this step without considerable reflection. He is perfectly satisfied with the position he holds under Haverly, and it was only a money consideration that caused him to go back to his old love. The Mallorys will give him the largest salary paid to anybody occupying a similar office in the city. I am happy to chronicle Frohman's prosperity, for he deserves all he gets. A better fellow, and one more universally popular, does not live in the city of New York. He has served Col. Haverly well, and that gentleman will lose him with regret. Since the mammoth manager transferred his headquarters to the Fifth Avenue, Dan has been the trusted lieutenant of all his numerous plans, and the fact that Haverly's enterprises were never in a better condition than at present is gratifying, if nothing more, to the assistant. The Fifth Avenue this season is to date $10,000 ahead of last season's receipts. Good.

* * *

Tuesday afternoon J. M. Hill purchased Habberton's Crankett, Deacon and all. This seems to show that someone else besides yours truly thinks there's good in the piece under respectable management. Mr. Hill has my heartiest wishes for the success of his latest departure.

### Wallack's Ancient Mariners.

Mr. Wallack has several devoted disciples of Izaak Walton in his excellent company. Indeed, such ardent lovers of the piscatorial sport are these, that they have made arrangements to go a-fishing all Summer; and for this purpose Osmond Tearle, Kingfisher; Billy Elton, Lord of the Rod; Gerald Eyre, Privy Tackle Counsellor, and Sir Wilmot Eyre, High Spoonhooker, took train for Mamaroneck-by-the Sound Tuesday of last week, and engaged bed and board for July and August at ye comfortable hostelry, kept by one Huntley, on the banks of the pretty village harbor. After the usual business of bickering with Boniface, prices were satisfactorily adjusted, rooms selected, and the party strolled to the water's edge to while away the hour that intervened before dinner.

"I 'aven't eat a fresh fish since my lawst dinner at the Two Tuns in Macclesfield," said the Lord of the Rod reflectively to his companions. "Is the sport good 'ereabout, my good fellow?" he inquired of a rustic who sat dangling his legs philosophically over the end of a small dock near by.

The Good Fellow expectorated a mouthful of *juice de tabac* into an adjacent lobster-crate, slowly turned the quid over twice with his tongue, elevated his freckled brows negligently, and briefly ejaculated the monosyllable "fair."

"Let's 'ire a boat," said Lord Elton, "and catch a basketful of fish for dinner."

"Agreed," coincided the Kingfisher.

Two boats were thereupon manned respectively by the Privy Tackle Counsellor and Kingfisher, and the Lord of the Rod and the High Spoonhooker. A few strokes of the oars carried the two parties well out into the harbor, and soon both boats were anchored and the occupants casting their lines overboard with the apparent dexterity and skill of veterans.

Luck is a singular thing. On this occasion it perched o'er the bows of Tearle and Eyre, and in half an hour the bottom of their craft was covered knee-high with radiant sunfish and graceful flounders. Lord Elton and Sir Wilmot, however, had hooked nothing—not even a tomato-can or a pair of last Summer's pantaloons.

Tearle and Eyre the elder pulled up their anchor and rowed over to where their unsuccessful brethren were beginning to swear at their lines, which wouldn't reach bottom, and their bait, which wouldn't tempt the wily denizens of the deep.

"It's time for dinner, and we're going back," said Eyre to Lord Elton, and suiting the action to the word he plied the sculls, and in a few moments was several boat-lengths away.

"Let's beat 'em back," whispered Lord Elton to Sir Wilmot, drawing in his line. "I know a thing or two about rowing, and we must get to the hotel in time to tell Huntley that our fish are coming in the other boat." This was a novel scheme that must have pleased the conspirators amazingly for they laughed and chuckled to themselves as they prepared to get under way. Sir Wilmot kindly volunteered, in order to help the plan along, to take the first pull at the sweeps. He started off in a style that would have made the crack Yale crew green with envy had they been there to see, and settled down to work at 38 strokes per minute by Lord Elton's watch. The water plashed, the boat quivered like an aspen under the enormous strain, Sir Wilmot's eyes protruded from their sockets and the perspiration ran in beady torrents from his forehead, while Lord Elton grasped the gunwale at each side of the stern sheets, where he sat, with both hands, and watched the result with nervous anxiety.

The boat ploughed its nose into the waters of the harbor, but it moved exceeding slow. Two feet in five minutes was the accurate measurement shown when Lord Elton cast the log.

"Eyre, we are not going rapidly," said he, "what's the trouble?"

"The wind has changed, my boy," replied Sir Wilmot. "She don't pull as easy going back." And he rested for a moment to gather breath after his tremendous exertion.

"Let me 'ave a hack at it, Eyre," suggested the Lord of the Rod, and he took the oars with the air of an ancient mariner. "I was born in a boat," he added sagely, and if I'm strong anywhere it's in the forearm." He removed his coat, rolled up his sleeves and commenced pulling with a beautiful Oxford stroke. His body moved backward and forward with the regularity of a steam piston, and the muscles on his arms stood up like whipcords. The craft moved no faster through the water, however, but a novel sort of effect was the result of the oarsman's efforts. The boat instead of forging ahead moved round and round in graceful circles.

"What's up?" shouted Sir Wilmot, thoroughly aroused by this singular phenomenon.

"I'm left-handed, Eyre, and there's more strength in my left than in my right arm. I'll square the thing." He did square it, but still the boat went round. He dropped the left oar entirely and seized the other desperately with both hands. She flew round faster than ever. "We're in a whirlpool!" shouted Lord Elton.

"Egad you're right!" screamed Sir Wilmot. Then they united in raising their voices till the surrounding hills echoed and re-echoed with cries of "Help! help! Save us! We're going down," etc.

Tearle and Eyre the elder had landed by this time, and were in the dining room of the hotel, listening to the sound of the sizzling of the fresh-caught flounders in the kitchen hardby—a sound as agreeable to their ears as the odor was to their nostrils. They did not know of their companions' terrible plight, and the picture takes on a melodramatic light when we reflect on the actors waiting for the feast in the hotel, and the other actors waiting for death in the rowboat down the harbor.

Ten terrible minates passed by, and they seemed as many hours to the excited Britishers in the rowboat. They pulled like madmen at the oars; they hoisted their coats as signals of distress, and things had come to such a desperate pass, when a small sailboat containing a boy hove in sight, that they had fully made up their minds to throw off their coats and take to the water as a last resort.

The boat and boy bore down upon the struggling fishermen. "Saved!" shouted the Lord of the Rod, and "Ship ahoy!" piped Sir Wilmot. The youth who manned the catboat that now approached gazed with wonder at the scarified thespians, but he appeared perfectly cool and apparently not alive to the excitement of the thrilling situation.

"He's going by us!" shrieked Lord Elton. "This is the time for disappearing," and without another word he took a header into the icy waters of the harbor and made for the sailboat with lusty strokes. The sinister-eyed youth pulled the noble Lord over the side in a dripping state, and putting his craft about, came up alongside the rowboat that contained the trembling Sir Wilmot, and helped that gentleman aboard, taking the boat in tow, first stooping down to haul in a long rope with a heavy kedge at the end of it. Then he delivered himself thus:

"When you'se fellers want to go home after you've ben fishin' its allers best to pull up your anchor."

The circling of the rowboat and its slow progress was thus explained. Lord Elton looked sheepishly at Sir Wilmot, whose face had suddenly fallen. A silver coin silently found its way into the pocket of the youth who had rescued them, with a remark that sounded like "Don't say anything about it at the hotel." But the precaution was useless, for the Kingfisher and the Privy Tackle Counsellor, after ravenuously devouring the fish dinner, had witnessed the last act of the incident from Huntley's piazza.

At all events, the bill for the good cheer was made out in the names of Lord Elton and Sir Wilmot, and those individuals paid the score with becoming zest, together with a bottle for the crowd. That night the audience that visited Wallack's to see The World noticed a sad but wise expression on the countenances of Mo Jewell and Blackstone.

### War Upon Boucicault.

Miss Amy Lee called at THE MIRROR office the other day to make a correct statement concerning the alleged breach of her contract with Dion Boucicault's company by that gentleman's manager.

"I hear," said Miss Lee, "that a prevaricated story of my trouble with Mr. Boucicault has been printed in an unreliable sheet published in this city. I have not read it, but I am told that it was done simply to strike at Boucicault over my shoulders by reiterating a string of cut and dried vituperations that are as ridiculous as they are harmless. What I wish is to tell my story to THE MIRROR, where I know it will appear truthfully."

Here Miss Lee paused to consult a note book which contained two or three closely written pages of facts and figures.

"I was sitting at a table in Koster & Bial's some weeks ago," she continued, "when Mr Sargent approached and was introduced by a friend. After chatting a few moments he said: 'Would you like to play Moya with Boucicault in Boston week after next?' I told him that I should, decidedly. He asked me to drop him a line at the Lotus Club if I did not change my mind in a couple of days. This I did, when he replied, appointing an interview with Boucicault at the Clarendon, to arrange preliminaries. I went to the hotel and found Sargent and Boucicault together. The latter said, 'This is the little girl who is to play Moya with me in Boston. I think we can arrange matters satisfactorily.' Thereupon Mr. Sargent engaged me to play one week for practice, two or possibly three weeks in New York, and probably one week in Brooklyn. As I was leaving Mr. Sargent asked me if I wished to sign the contract then. I foolishly answered no, that his word was sufficient. (I shall be wiser next time). At a dramatic agent's, a day or so after this, I heard that someone else had been engaged to play Moya in New York. Wishing to satisfy myself on this point, I immediately telegraphed to Mr. Sargent asking if the report was true. I got the following answer:

HOTEL VENDOME, BOSTON.

Your engagement is all right. Will send part to-day. H. J. SARGENT.

"The part arrived," continued Miss Lee, "and I studied it. Then came another dispatch from Boston:

Rehearsal at 11 a. m., Tuesday, Boston Globe Theatre. Be on hand.

H. J. SARGENT.

"I went on to Boston, paying my fare, and took board for the week at a hotel. Rehearsals commenced, but Boucicault did not appear at any of them. Mr. Sargent conducted them in person. The second day after I arrived, Oliver Doud Byron offered me his wife's part at an extra salary for the balance of the week, playing at the Athenæum. I told him I could do nothing without Mr. Boucicault's consent. Manager Grahame, of the Athenæum, went with me to get permission. Sargent refused to let me play on the plea that we might have a night rehearsal.

"We opened Monday night in Hartford, and Mr. Boucicault found fault with several members of the company, myself included. He objected to a number of bits of business that had been taught us by Sargent during the Boston rehearsals. I told Boucicault that I supposed Sargent knew the piece, and as he was rehearsing the company I was obliged to take his suggestions. Boucicault said that Sargent denied it. I asked Mr. Boucicault to show me how he wanted the part played and the speeches read. This seemed to flatter the old gentleman, for he complied, and after the next performance complimented me highly upon my improvement. Sunday, at Providence, salaries were paid and a request was sent to every member of the company asking for the return of their parts. I went to Mr. Sargent to learn the reason for this action. Sargent said he was just about writing me a note explaining things. He said that he liked me and my acting, and a number of other things popularly known as 'taffy.' He told me I did not suit Boucicault. I said that he had treated me unfairly; that I had gone to considerable expense and had lost another engagement. Then Sargent said: 'Boucicault has been sick and a little cranky. At such times you know the best fail to please.' Next day the whole company came to New York. I wrote a nice letter to Boucicault, stating my view of the case. He was not gentleman enough to vouchsafe a reply. My parents advised me not to let such a professional insult pass unnoticed, and Monday I consulted my lawyers. They counselled me to commence suit against Boucicault, which, after reporting at Niblo's for rehearsal, I did. At the theatre Sargent told me to tell my lawyers that I had resigned; that my engagement was at an end. 'Good evening,' I said, and papers were instantly served upon Sargent for Boucicault. The case comes up on Wednesday morning at 9 a. m., before Judge Gedney. I sue for three weeks' salary, personal expenses and costs of suit."

Wednesday morning the case came up in Judge Gedney's court. H. J. Sargent appeared for Mr. Boucicault, demanded a bill of particulars, and asked for a postponement, which was granted, and the case went over till next Wednesday.

Shortly after Mr. Sargent met a MIRROR reporter, and was asked if he cared to give his side of the question. He did not deem it of sufficient importance to consume the space of a newspaper in a statement, and simply remarked: "The lady is a very clever little actress, but has been badly advised. She is simply mistaken in the position she has assumed in the matter, and will probably find it out in court next week."

### Frederick Paulding's Plans.

We have received a letter from the young tragedian, Frederick Paulding, in which he states his immediate plans for the future:

WESTMORELAND, April 24, 1881.

I leave New York in a few weeks for my father's home in Washington. As to my intentions for next season, I cannot speak of them fully as many of my plans are yet immature. I can only say that my next season will commence on or about Sept. 12. My company, with two exceptions, will be exactly the same as during my recent tour. I said two—I should have said—three new people. My present repertoire will be strengthened by the addition of two strong melo dramas. My time is rapidly filling, and my business will be in competent hands. As soon as I can speak with more certainty, I shall be happy to communicate with you further, as I am always glad to do all I can to oblige THE MIRROR, to say nothing of myself. With best wishes I remain yours very truly,

FREDERICK PAULDING.

*"The play's the thing."*—HAM.

Monday night a version of Monsi- phonse, by Dumas, entitled Raymond done at the Union Square. Clara Mo- played the title role admirably, and Mi Germon—loaned by Wallack—was excellent as Madame Guichard. James O'Neil—loaned by Abbey—was excellent as Monsieur Montaiglin, and Frederic de Belleville showed to advantage as Octave—a disagreeable and repulsive character. The regular season closes Saturday night. Next Monday the Vokes commence a supplementary season in Belles of the Kitchen.

* * *

Colonel Bob Ingersoll lectured at Booth's Sunday night to an audience numbering about two thousand people. The speaker's eloquence and oratorical magnetism claimed attention for two hours and a half, and his frequent bursts of rhetoric were greeted with great applause. Many profes'onals were in the audience. Joseph Murphy and Manager Abbey occupied boxes.

* * *

The Shaughraun at Niblo's is running to light busines. Castles in Spain is being actively rehearsed.—Won at Last will run till next Wednesday night at the Bijou, when La Mascot will surely be ready for production.—Fun on the Bristol closes its successful season at Haverly's Fourteenth Street, Saturday. Next Monday a novelty will be presented in the shape of M. B. Curtis as the Hebrew drummer, in Sam'l of Posen. The country press leads us to hope for much in this attraction.—The World, at Wallack's, is enjoying excellent favor. It will probably run until the end of June, Wallack sub-leasing the house from Nuendorff.—Olivette at the Fifth Avenue, is drawing the biggest houses of any performance in town.—Billee Taylor has had a slight relapse at the Standard. Receipts are not quite so large as they have been.—Lotta changed the programme at the Park Monday, appearing in Musette. The company—Mrs. Boniface notably—were grossly incompetent.—This week is the last of Harrigan and Hart's sojourn at the Comique.—Next Monday Hill's All the Rage company begin a supplementary season at Daly's, the regular season coming to an end Saturday, when a combination bill including acts from all the successes of the season will be presented.

* * *

At the Windsor, on Monday night, the McDonough-Fulford combination, in M'liss, opened their third metropolitan engagement to a flattering house. Miss Pixley played the reckless mountain waif with all her old abandon, and was ably supported by a good company, including John E. McDonough in his old part of Yuba Bill.

### A Warning to Actresses.

There is a certain article indispensable to the symmetry of the female form technically known as corsets. Every lady, we are told, wears them, though to modest writers like ourselves the information is new. It is necessary in relating the following incident to use the word quite frequently, so we may be pardoned the liberty. In Minnie Palmer's company, now traveling in the West, is a lady named Emily Stowe, who, in the character of Samanthe, delights in the gallery-howling pastime of exhibiting in a strange sort of dance a pair of old-fashioned pan—ah, hem—pantalettes, we believe they call 'em. On a recent visit to Denver, in company with several other members of the troupe, the lady stopped at a hotel, and sought loneliness in Room 17. Doffing her traveling attire, she donned a wrapper presented her her by an East Indian Rajah, and prepared for a hypnotic encounter with that agreeable little god, Morpheus. Before doing which, however, woman-like, she unloosened her corsets, rolled them up—we believe they roll 'em up sometimes—and Stowe d them safely under her pillow, and concluded she would just step across the hall and have a pleasant word with a sister actress, Mrs. J. C. Kenny, a rapidly-developing Charlotte Cushman. As usual in such cases, she prolonged the "pleasant word" until an hour had passed. Miss Stowe is deemed a wise and discreet lady, and has a saving tendency—that is, she don't run off to the dry goods store and spend her salary as fast as she gets it—as fast as she gets it—(excuse repetition)—but she "salts it" between the bones of her corset and the bones of her body, with the assistance of a needle and thread. When she placed the delicate article beneath her pillow it contained $160 in bills. This *may* have been salary money, but—we digress. The "pleasant word" strung out to another hour, when she left Mrs. Kenny's room and returned to her own. Imagine her consternation when she saw her pillow overturned and her cherished corset gone. Of course a scream and a faint were in order, dramatic zest being given them by the fall of a limp body upon the Axminster carpet. Some unconscionable chambermaid, porter, guest or professional pilferer had invaded the apartment and abstracted the whole outfit. The misery attending this petty piece of business can only be offset by Miss Stowe's knowledge that she is still a pupil in Miss Palmer's Boarding School.

## ...IAL.



...ise A Daughter of the ...it isn't an infringement ...e's Child of the State?— ...s. Meech of the Academy of ..., is in the city as the guest of ...ager.—The cantata The Hay- ...be presented next week by local ...neatricals for the season '80-'81 ... be over. The outlook from this ...r '81-'82 is very bright.

ALBANY.

...eland Opera House (J. W. Albaugh, manager): The farewell annual benefit tendered by the citizens of Albany to Manager Albaugh 21st was a brilliant success, the house being crowded to repletion long before the rise of the curtain. Lawrence Barrett presented Julius Cæsar. Although suffering with a severe cold he played Cassius in his usually forcible manner. Mr. Albaugh made a conscientious Marc Antony and Louis James a surprisingly good Brutus. Mr. James is developing into one of the most accomplished leading men in the profession. Mr. Barrett and co. filled out the week to rather light business, which certainly was not commensurate with the merits of the star or performers. At the close of his last engagement in this city a few seasons ago Mr. Barrett made known his resolution never to visit this city again professionally. He adhered to that resolution until the present time, when possibly thinking his long absence would create an interest on his reappearance he consented to fill a short engagement, and the result is that it was indifferently successful. Coming: 25th, one week, Madison Square Theatre co. in Hazel Kirke with Messrs. Couldock, Gustavus Levick and Effie Ellsler in the cast; 4th, Corinne Opera co.

Martin Opera House (Col. Foote, manager): Tony Pastor 18th to large and well-pleased audience; 19th, for five nights and two matinees, Jay Rial's trick donkey and trained bloodhounds supported by an indifferent co. to good business. Nothing booked for coming week.

Tweddle Opera House (William Appleton, Jr., manager): Nat Goodwin and co. in Love at School 22d to fair houses. Mr. Goodwin, a favorite here, was received with favor; balance of co. does not call for particular mention. Hyde & Behman's co. 23d returned after a three weeks absence and drew a packed house. Coming: 26th, Clara M. Spencer in readings; May 12, 13 and 14, Boston Museum co.

Levantine's Novelty Theatre (F. Levantine, manager): For coming week Murphy & Shannon, Dailey & Hoey, Murphy & Mack, Pettingill & Gale, Weston Bros., Cardello & Victoreilo, Andy Collum, Parker Sisters, Frank Lewis and Carrie Howard.

Items: Charleur Weidman, the talented soubrette of this city, who has been with the Boston Theatre co. during the past season, returned home last week to spend the Summer months. Miss Weidman has been engaged for the stock co. of the Chestnut Street Theatre, Philadelphia, for the season of 1881-82.

TROY.

Griswold Opera House (M. V. B. Finch, manager): Lawrence Barrett's engagement for three nights which ended 20th was highly successful. Hazel Kirke was produced 22d and 23d by Madison Square co. to large business. The Fifth Avenue Laurent-Correlli troupe appear 25th in Olivette.

Rand's Opera House (Preston & Powers, managers): Hyde & Behman's Variety troupe drew large audiences 21st and 22d. Baird's New Orleans Minstrels gave a good show 23d to equally good business. San Francisco Minstrels appear 30th.

Grand Central Theatre (P. Curley, manager): A variety olio to good business. Joseph Hurley, the popular stage manager, has a benefit 29th. His friends in Troy will see that he has a big house.

YONKERS.

Wasburn Hall: Gilmore & Miaco's Humpty Dumpty and specialty artists came 21st to miserable business; second visit this year. The co. was good and deserved better patronage.

Item: With the 1st of May Washburn Hall passes into the hands of the stock co. and the building the hall will be much improved. An entire change of dressing-rooms, enlargement of stage and an elevator for theatrical properties, together with new orchestra chairs, are among the things promised.—An increased number of shows and an unusually good patronage have inspired the improvements.—Bookings for the present are local only.

SENECA FALLS.

Daniels' Hall (George Daniels, manager): Helen Potter's Pleiades played 21st to a $300 house. The audience was appreciative, and by their frequent encores caused the co. to play nearly a double programme. Miss Potter's impersonations were exceedingly enjoyable, while the singing of Mr. Macy and Miss Earnest and the violin playing of Lillian Chandler marked them as artists of no mean ability. Booked: Athletic Club amateur variety entertainment 29th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Tony Pastor and co. gave good satisfaction 19th. House packed from pit to dome. Juvenile Pirates, under the management of Maggie McL. Eager, closed a successful season of three nights 23d. San Francisco Minstrels 28th; Mary Anderson May 5; Denman Thompson 17th.

ELMIRA.

Opera House (William E. Bardwell, manager): M. B. Curtis as Sam'l of Posen was to have appeared on Saturday night, but Mr. C. being ill the character was miserably played by a substitute. Booked: 28th, Frank Mayo; 29th, Lawrence Barrett in Yorick's Love.

DUNKIRK.

Wilson's Opera House (Joseph Wilson, proprietor): The audience that greeted Haverly's Minstrels on the 22d was the largest it has been my pleasure to chronicle since the panic. The co. exerted themselves and won much applause. They are booked for Chicago 25th. Nothing billed.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Hazel Kirke was presented here first time 20th and delighted everybody. The house was full. Coming: Rooms for Rent 29th; Rentz-Santley Novelty comb. 30th; McGibeney Family May 2 and 3; Agnes Wallace-Villa 7th, and Helen Potter's Pleiades 11th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): The New York Star co. in Uncle Tom's Cabin 26th to fair business. Shay's Quinequexal to appear soon. Mac Evoy's Hibernicon May 25.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): 14th, C. L. Davis' Comedy co. to good business; 15th, Anthony & Ellis's Uncle Tom to large house; 19th, Cal Wagner's troupe to poor business. Booked: 25th, Rentz & Santley Comedy co.

BINGHAMTON.

Academy of Music (W. D. Turner, manager): Hyde & Behman's co. 20th to fair audience. Annie Pixley as M'liss 22d to good house. Harry Richmond and co. 26th in Epitaphs.

BATAVIA.

Opera House (H. C. Ferren, manager): McEvoy's Hibernicon 23d gave a fair show to an average house. Coming: Duprez & Benedict's Minstrels May 11.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Madison Square Hazel Kirke co. No. 3 came 19th to a good house. Jay Rial's Uncle Tom is billed for 27th.

WATERTOWN.

Washington Hall (Edward Gates, manager): Billed: New York Standard co., Rooms for Rent 30th.

### New Jersey.

NEWARK.

Grand Opera House: 20th and 21st, Nat Goodwin's Love at School amused large audiences.

Park Theatre: 22d and 23d Tony Pastor to large house. The show was uncommonly good. Ella Wesner sang a very transparent advertising song for Kinney Brothers, called "Sweet Caporal," but as she distributed four cigarettes it would be ungrateful to criticise. Booked: May 6, John E. Owens in Solon Shingle and Everybody's Friend.

Newark Opera House: Variety.

TRENTON.

Taylor Opera House (John Taylor, manager): Tony Pastor and co. 21st to excellent business. Boston Colored Ideal Opera co. gave three concerts 22d and 23d to light houses. This co. has some excellent talent. The improvements at the above Opera House are about completed, and the lobby presents a fine appearance. A new box-office in walnut and ash and parti-colored glass has been placed in the centre of the lobby, crystal chandeliers in front and back of box-office, and the walls have been papered and wainscoted in the best style.

ORANGE.

Music Hall (George P. Kingsley, manager): The Drummond Family gave a concert 21st to a small but enthusiastic audience. Baby Pinley, a clever child of five, was the chief attraction. Birch & Backus' San Francisco Minstrels 25th to the best house of the season. All but twenty-four seats were sold on the first day of the sale.

PASSAIC.

Lyceum Theatre: Anderson's Uncle Tom's Cabin co. played 23d afternoon and evening to very large business.

### North Carolina.

WILMINGTON.

Tileston Hall (George R. Dyer, manager): The Thalians, a local dramatic co., played Comrades to crowded house 18th.

Opera House (E. J. Pennypacker, manager): J. W. Cameron, supported by a talented cast of local artists, played The Doctor of Alcantara and Cox and Box to splendid business 20th. Mrs. J. E. Lippett and George R. Dyer distinguished themselves, although the company in the main were good. Rev. Charles Deems, paster of the Church of the Strangers, New York city, lectured 21st to a large and highly cultured audience on "Nature and the Bible." Booked: At the Opera House 26th a repetition of the performance of Doctor of Alcantara. At Library Hall 27th lecture by R. H. McKoy.

### Nebraska.

LINCOLN.

Opera House (Edward A. Church, manager): The Hibernian Blondes came 18th to full house and gave a very poor show, in spite of the presence of a formidable body of police, who, it was expected, would at tempt to arrest the party and close the show; but they were unable to do so. They were arrested at Omaha 16th, but managed to get here late Monday afternoon.

Items: The Blondes seem to have been unmercifully "pulled" of late. The experience at Omaha seems to have roused the manager's ire to such an extent that he remained there to institute a suit for damages. A great many persons who witnessed the show Monday evening expected to see something not shown on the bills, as it was generally understood that the Mayor would close it up. But Sullivan had made preparations for the emergency. He had warrants for the arrest of the Chief of Police and his posse should they attempt to stop the show, and had the constable there to serve the papers. As they did not interfere further than to "demonstrate" a little at the door, no arrests were made, and the audience missed the fun. After the show was out Sullivan was arrested on the charge of distributing indecent and obscene advertising matter, was taken before the Police Court, and after repeated attempts at "bluff," plead guilty and was fined $15.—Jefferson is nicely billed for 23d; Roland Reed and Alice Hastings in new comedies 25th; T. W. Keene 26th, 27th; Haverly's Black Forty 29th, all the windows being literally filled with lithographs and hangers.—THE MIRROR is on sale every Monday at C. L. Clasere's, No. 6 O street.

### Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Carncross' Minstrels drew fair houses last week. The co. is a well-selected one and their programme is full of interesting and original features. Carncross' song, "Twickenham Ferry," is nightly encored, the Dockstader's new act took well, and Hughey Dougherty's stump speech invariably roused the greatest enthusiasm. A week of amateur opera begins 25th; Il Trovatore and Anna Liese will be given alternately. Mrs. S. C. Ford, Anna Rutherford and Flora Miller, Messrs. Waldorf, Lang and Duckett assume the leading solo parts. Fifth Avenue co. in Olivette and Billee Taylor May 2, 3 and 4. Steele Mackaye in Won at Last balance of week.

Academy of Music (John A. Ellsler, manager): Closed first three nights of last week. Haverly's New Mastodon Minstrels opened 21st to an overflowing house. The troupe is a large one and contains several well-known favorites. An admirable first-part is followed by a succession of amusing specialties in which Frank Cushman, Alf Lawton, Lew Simmons, Lew Spencer and the Jockey Clog team appear. The Harrisons in Photos 25th, 26th and 27th; Strakosch-Hess Opera co. 28th, 29th and 30th in Aida, Carmen, Bohemian Girl and Mefistofele. May 4, for four nights, Ford's Opera co. in Olivette.

Items: Fun on the Bristol at the Opera House May 9.—The big whale is doing well.—Remenyi was in town last week.—The Vocal Society give a grand public concert May 6.—Sophie Bach of Sandusky will sing with the Cleveland Opera co. this week.—The Reeve's Opera House co. appeared in a round of plays last week to small houses.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Rankin's Danites played to good business 18th and 19th; co. average. Carreno's Concert and Opera co. gave very enjoyable concerts 20th and 21st to small houses. Denman Thompson and co. played Uncle Josh to crowded houses 22d and 23d. Coming: George Holland in Our American Cousin, 28th, 29th and 30th; Ford's Olivette, Piercy's Legion of Honor and Lawrence Barrett soon.

Comstock's Opera House (Theo. Comstock, proprietor; Frank Comstock, business manager): Haverly's New Mastodons, had a big house 19th; third visit this season. Sherman's March to the Sea by local talent 22d and 23d to larger houses than were deserved. Coming: John B. Gough lecture 25th; Henschel-Baily Concert 26th; Mrs. Joshua Whitcomb 27th and 28th; Claire Scott comb. 29th and 30th in Lucretia Borgia, Lady of Lyons (matinee), and Camille; Mme. Fry's Concert co. May 2; Henry Ward Beecher 5th; Haverly's European Mastodons 19th.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Bartley Campbell's Galley Slave 19th and 20th to good houses; co. first-class, the acting of Frank Evans, Gussie De Forrest and Signora Majeroni being particularly fine. The Harrisons came 21st and 22d and played to good audiences, giving one of the most enjoyable entertainments of the season. The party is under the genial Mart W. Hanley. Legion of Honor is billed for 29th and 30th. Prof. Bartholomew's Equine Paradox comes May 2 for one week.

Adelphi Theatre (R. J. Lent, manager): Big houses all last week. New people 25th: Carrie Lewis, serio comic; Gallagher & Gannon in songs and dances; Carrie Brower, vocalist; the Ringlers, Irish sketch artists; Barry Stanwood, negro comedian; Lillie Deane and Lillie Francis, vocalists. Departures 24th: Robinson & Blake, Chicago; Sheerans, Pittsburg; Stolland Brothers and Violetta, Indianapolis; Osborne & Warner, Chicago.

Items: Fred. McAvoy is repairing the Theatre Comique and will open May 2.—The big whale is to be exhibited here soon.

AKRON.

Academy of Music (W. G. Robinson, manager): Denman Thompson made his second visit this season 18th doing splendid business. Also second visit of Boston Ideal Opera co. 23d in Pirates of Penzance to very large audience. Owing to sickness of W. M. Whitney who was obliged to leave co. at Chicago, W. H. Macdonald took Richard. Thomas Karl, who was also expected to appear, did not, W. H. Fessenden taking his place. Coming: 25th, Oliver Doud Byron; 28th, Hazel Kirke.

PORTSMOUTH.

Litta Concert co. have changed date to May 19. Booked: Rentz's Minstrels 10th; Howorth's Hibernica May 16 and 17.

Items: San-ah-brah lectured here 20th, 21st and 22d on Burmah, giving illustrations, etc.—The season of roller skating has closed.—Isn't it about time to write Uncle Tom's obituary?—Cos. are already securing dates for next season.—A local Jubilee co. is organizing.—Remenyi will draw a full house 28th.

CHILLICOTHE.

Opera House (E. Kauffmann, manager): Corinne Concert co. 19th to one of the largest and most fashionable audiences of the season, which testified its appreciation by complimentary calls. Howorth's Hibernica 23d 25th played to crowded houses—a good variety show. Booked: Lawrence Barrett May 20.

Masonic Hall (Phil. Klein, manager): Litta Concert co. May 16.

NEWARK.

Opera House (J. B. Jones, manager): Carreno's Opera and Concert co. 23d to an enthusiastic and appreciative audience. Booked: George Holland in Our American Cousin 27th; Ooften Gooft May 5; Litta Grand Concert co. 12th.

Music Hall (George Wallace, manager): Mrs. Joshua Whitcomb May 2.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): T. B. Manning's new border drama Sam Siddons; or, the Gold Hunters of California, was presented to a fair audience 20th. The drama was well presented. Coming: Nat Goodwin and co. in Love at School 29th.

XENIA.

New Opera House (John A. Hevling, manager): The Carreno Concert co. 18th to a fair house, the weather being against them. The entertainment was first-class and highly appreciated. Howard's Mrs. Joshua Whitcomb next week. Booked: Lawrence Barrett May 21.

WOOSTER.

Quinby Opera House (C. M. Yocum, manager): Duprez & Benedict's Minstrels 19th to immense house. Minstrels seem to draw better in Wooster than anything else. Booked: Hazel Kirke 27th; Oliver Doud Byron 28th.

SIDNEY.

Monumental Hall (McCollough & Johnston, managers): Bergers' new co. 16th to a fair house. Brewster, although extensively advertised, was not with the co. Booked: Skiffs' English Opera 30th.

CANTON.

Opera House (Louis Schaefer, proprietor): Duprez & Benedict's Minstrels 22d; business fair. Coming: 25th, Hazel Kirke; 26th, Oliver Doud Byron.

### Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Emma Abbott and co. concluded a very successful week's business 23d. On the last night of the engagement the Merry Wives of Windsor was given in English for the first time in this country. The principal roles were taken by Julia Rosewald and Pauline Maurel, who scored quite a success. Mitchell's Pleasure Party open 25th for the week, followed May 2 by M. B. Curtis in Sam'l of Posen.

Library Hall (W. W. Fullwood, manager): The Boston Ideal Opera co. gave very successful renditions of Olivette, Pinafore and Pirates of Penzance 19th, 20th and 21st to large business. Princeton College Glee Club 23d to fair business. Carncross' Minstrels 25th for the week. Harrisons in Photos three nights of week beginning May 2.

Williams' Academy: Closed. Will reopen Sept. 5.

Items: Walter Keys of Haverly's Fifth Avenue Theatre, New York, has been at his home in this city for the past week.—M. W. Whitney of the Boston Ideal Opera co. took sick 19th and was obliged to return to his home in Boston.—Louis Zitterbart, leader of the orchestra at the Euclid Avenue Opera House, Cleveland, was in the city during the past week.—George R. Wendling the orator was in the city 20th.—Allen's Minstrels is the name of a band of "colored gemmen" that has lately been organized in in this city to take the road. They give their first performance at a minor hall in this city May 2. Charley Howard, the veteran Uncle Tom warbler, is a member.—Emma Abbott has secured the services of Valentine Fabrini, primo tenor, for next season.—A large number of Pittsburgers left the city on the morning of 23d for New Castle to see Lillian Spencer in Hazel Kirke.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Ada Gray in East Lynne appeared 19th to fair house. Miss Gray performed with her usual ability, but her support being weak, the play did not meet with very great favor. Herne's Hearts of Oak comb. under G. C. Aschbach 21st and 22d to fine audiences. The play was presented by a well balanced co. and gave the best of satisfaction. The stage setting was undoubtedly the finest ever witnessed here. George E. Stevens' Uncle Tom Party 23d with a matinee to light business. This co. give an excellent production of this well worn play (something unusual). Emma Abbott Opera co. will appear May 5.

Items: With the performance of 22d here Herne's Hearts of Oak comb. closed their season, storing their scenery (of which they have a large quantity) here until later in the season, when it will be taken to New York and entirely repainted. In response to a few inquiries Mr. Bert, their gentlemanly manager, informs me that they opened their season August 16 last at Boston; have been continually upon the road up to time of closing here, and have had an exceptionally successful season. They have their time all filled for season of 1881-2, and will present the play with the same co. (which is a good one), and expect to open the fall season the fore part of September.—Harry Swetland, agent of the Hyer Sisters, is in town.—M. H. Burgunder, manager Wilkesbarre Opera House, paid us a friendly visit 22d.—During the performance of 22d a slight fire occurred among the scenery, caused by the explosion of a rocket used during the play of Hearts of Oak. It was, however, promptly extinguished with little damage, which can be readily repaired.

NEW CASTLE.

Opera House (R. M. Allen, manager): Anne Pixley appeared for the second time this season in M'liss 18th to a $532 house. The play is full of improbable situations—possibly because most all Western or border life is itself highly colored. The playing with a rag doll by the heroine is one of the most noticeable incongruities, being entirely inconsistent with her supposed character. The acting throughout was good. George Holland played Our American Cousin 22d to the slimmest audience of the season. Holland did not do himself justice, while the support was anything but capable. The voice of the prompter was a familiar sound. Hazel Kirke was produced for the first time here 23d, with Lilian Spencer in the title role, to a good house, and was well received. Miss Spencer was enthusiastically called before the curtain at the close of the second act, but refused to appear. After that there was a noticeable decrease of applause. New Castle High School entertainment takes place 26th; Duprez & Benedict's Minstrels appear 28th; M. B. Curtis' Sam'l Posen 30th; Pat Rooney May 7.

ERIE.

Park Opera House (William J. Sell, manager): Hyde & Behman's Comedy co. came 18th to large house, giving excellent satisfaction; Rice's Evangeline co. 19th to fair business; Annie Pixley in M'liss, second visit this season, to large business; Remenyi Concert co. to fair house 22d, week closing with Haverly's European Mastodons 23d to fair house. They caused some dissatisfaction by cutting their bill. The company contains talent, and should be allowed to show it, especially when the price of tickets is placed at one dollar. Booked: Nat Goodwin's Froliques in Love at school 27th; Harrisons Photos 28th, and Lawrence Barrett 30th.

Palace Theatre (E. S. Hubbell, manager): Fair company to poor patronage.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Standard Theatre co. in Rooms for Rent occupied the boards 19th to a well-filled house. Patti Rosa is a very clever little actress and takes the part of Mrs. Cutter creditably. Of the rest little can be said, as they were only mediocre. Mabel Stanley's Minstrels showed 23d to a fair house. Billed: Union Spy 28th and 29th; the Harrisons in Photos 30th.

Items: Caldwell & Ritchy join Stanley's Minstrels 26th.—Oliver Doud Byron played in Corry, Pa., 22d to large business.—Mitchell's Pleasure Party stopped over in this city Sunday on their way to Pittsburg.

READING.

Grand Opera House (George M. Miller, manager): Philharmonic entertainment 28th. Nothing booked to date.

Academy of Music (John D. Mishler, manager): Ada Gray in East Lynne 18th to light business; her support inferior. Doud Byron 19th and 20th to fair houses. Home entertainment 21st to big house. Miles' Juvenile Opera co. 22d and 23d was deserving of better houses. Booked: Carreno's Opera co. 27th; Buffalo Bill 28th; Hyer Sisters 30th; Billee Taylor May 2; John E. Owens 3d; Carncross Minstrels 5th.

SCRANTON.

Academy of Music (C. H. Linsay, manager): M. B. Curtis' Sam'l of Posen 18th and 19th to a fair business. Sam'l was commendably played by Mr. Curtis, and he is well supported. Frank Mayo as Davy Crockett 20th to an appreciative audience. Mr. Mayo gave a very acceptable rendition of the character and evoked loud and hearty applause. Annie Pixley as M'liss 23d to a good business. The lady and in fact the whole company gave an admirable performance.

EASTON.

Able's Opera House (William M. Shultz, manager): Oliver Doud Byron's co. played Across the Continent to a fair but top-heavy house on the 18th. The performance was more remarkable for its "thrillingness" than any special merit. George E. Stevens' comb. appeared in Uncle Tom's Cabin to a moderate-sized audience 22d. Coming: Tony Denier's Humpty Dumpty 25th; Herzog's World's Wonders and Roman Students 28th, 29th and 30th.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Ada Gray's East Lynne comb. 23d to the best house of the season. Performance very good. George E. Stevens' Uncle Tom's Cabin 25th. Booked: Richmond's Variety comb. 30th.

HARRISBURG.

Opera House (H. J. Steel, manager): Boston Idea Opera co. 18th to the largest audience this season. Frank Mayo 23d in Streets of New York to a good house. Davy Crockett would have drawn a much larger audience. Booked: Maggie Mitchell 25th; In consequence of a misunderstanding with Manager Mishler Miss Gray may cancel her date.

Boston Ideal Musical co. 5th; Ada Gray 3d.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Hyde & Behman's Comedy co. drew good house 19th. The Standard Theatre co. in Rooms for Rent played to small business 22d and 23d. Booked: Frank Mayo May 2 and 3; San Francisco Minstrels 9th; Anna Eva Fay lectured to large audience 24th.

Gem Theatre (M. J. Cain, proprietor): Harry Richmond closed engagement 23d. The Kelly & Ryan Bards of Tara comb. commenced a week's engagement 25th.

DANVILLE.

Opera House (Frank C. Angle, manager): Frank Mayo in Van the Virginian gave a highly creditable performance 21st. The Hyer Sisters in Out of Bondage 23d. Co. first-class; business good. Coming: Maggie Mitchell 27th; George E. Stevens' Uncle Tom's party 29th; Ada Gray 30th; Miles' Juvenile co. May 3; Boston Colored Ideal co. 6th and 7th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Harry Allen as Union Spy 19th, 20th and May 2 with home talent to big business. It was highly enjoyed. Sam'l of Posen 22d to a good audience, although Mr. Curtis was ill and did not appear. Frank Mayo 26th and 27th in Davy Crockett and Streets of New York.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Herzog's Exhibition drew good houses all the week, closing 23d, at low prices. Open at Allentown, Pa., 25th, one week. 25th, Maggie Mitchell in Fanchon drew a full house. Billed: 27th, Buffalo Bill; 28th, Miles' Juvenile Opera co. in Pinafore.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): 22d, Frank Mayo as Van the Virginian to good business. Performance first-class and highly appreciated. Booked: Ada Gray in East Lynne 28th, May 2; Boston Ideal Uncle Tom co. 5th; Miles' Juvenile Pinafore troupe.

TITUSVILLE.

Parshall Opera House (James Parshall, manager): Standard Theatre co. in Rooms to Rent 20th to good business. Hazel Kirke by the Madison Square Theatre co. 21st to one of the best audiences of the season; Mabel Stanley's Minstrels and Nelly Haywood's Burlesque Troupe 27th; M. B. Curtis' Sam'l of Posen 28th.

OIL CITY.

Grand Opera House (Wagner & Reis, managers): Standard Theatre co. in Rooms for Rent 21st; business good. Madison Square co. in Hazel Kirke 22d to large audience. Booked: M. B. Curtis in Sam'l of Posen 29th; Frank Mayo May 4.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Herne's Hearts of Oak 18th and 19th to fair business. Miss Corcoran being ill was unable to perform on 19th. She returned to New York from here as they close season 23d at Allentown.

PITTSTON.

Music Hall (J. R. Ehret, manager): 18th, Frank Mayo in Davy Crockett to slim house. G. A. Stevens co. in Uncle Tom's Cabin 19th to large house. J. A. Herne's co. in Hearts of Oak 20th. Billed: 25th, Hyer Sisters Concert co.; 28th, Maggie Mitchell.

HONESDALE.

Liberty Hall (Dr. J. W. Kesler, manager): Osborne Dramatic and Comedy co. booked 30th and May 2. Miss Stanley, formerly with Triple Star co., and J. Wilson have lately joined the co.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Hyer Sisters appeared 20th to good house; co. good. Booked: Ada Gray in East Lynne 26th; Miles' Juvenile Opera co. in Pinafore May 7.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Hyers Sisters in Out of Bondage 21st to good business; audience delighted. Coming: Ada Gray 25th. Miles' Opera co. May 9.

### Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): A satisfactory week has just ended. The Boston Museum co. opened in The Guv'nor 18th and filled the house with delighted audiences for three nights. Janauschek, supported by a good co., gave us a taste of the legitimate 22d, which, after all the frivolity and burlesques of this season, was quite a treat. This week the entertainments will be diversified enough, and if not of the highest order will undoubtedly please. 25th, for one night, Mr. and Mrs. George S. Knight in their play of Baron Rudolph; 26th and 27th, Leavitt's Burlesque English Opera co. Remainder of week Anthony & Ellis' Uncle Tom's Cabin co.

Low's Opera House (William H. Low, Jr., manager): J. W. Collier's Union Square co. presented The Banker's Daughter to audiences whose coldness and lack of enthusiasm was enough to chill the heart of an iceberg. The co., with F. C. Bangs as the star, was a good one and deserved appreciation. Herrmann occupied the house the latter part of the week, exhibiting his jugglery to very light business. This is the second time Mons. Herrmann has been here this season. It is folly for any co. to appear here twice in one season. This week Manager Low gives a treat in the appearance of the genuine Union Square Theatre co. on Monday evening in Felicia. To finish the week Mahn's Opera co. will appear in Boccaccio.

Theatre Comique (Hopkins & Morrow, managers): Billee Taylor was produced last week and has made as great a hit as the managers hoped. A good variety bill is given this week in addition to the opera.

Items: The Swiss Bell-Ringers at Music Hall will remain three nights longer. They are drawing good houses and giving satisfaction.—Manager Hackett of the Providence Opera House is seriously thinking of keeping the theatre open all Summer, running light operas at popular prices.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Mr. and Mrs. George S. Knight presented Otto to a moderate house 23d. They gave satisfaction. Booked: Anthony & Ellis' Ideal Uncle Tom's Cabin co. 27th; Spaldings' Swiss Bell-Ringers 29th; Janauschek May 2.

### South Carolina.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Alice Oates with the aid of a poor co. gave a miserable rendition of Olivette 16th. The small audience present was very much disappointed and received Miss Oates rather coldly. Blind Tom came 18th and 19th to big houses. John G. Bethune, the owner of Tom, is a clever, genial fellow

and is from the well-known Bethune family near Talbotton, Ga.

Items: The season is over and has been by far the most prosperous Greenville has ever had.—Our manager will go North soon to secure attractions for next season and expects while there to purchase new opera chairs for the house.—A number of fine attractions have already been booked for next season.—THE MIRROR is kept on sale at Felton's bookstore and is the most popular theatrical journal that comes to our city.

## Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Mary Anderson's engagement of three nights, during which she appeared in Ingomar, Love and Romeo and Juliet, was quite a flattering success, as she drew crowded and brilliant audiences which were so generous in their marks of favoritism that it would seem hypercritical to say anything derogatory to her drawing power; she seems, however, so confident of the good will of her audiences that her representations smack a little of indifference. Her support is quite good. This closes the regular engagements at this house for the season of 80-81.

In an interview between Manager Joseph Brooks of this circuit and the lessee of the Grand Opera House here, and J. I. Milsom, lessee of Masonic Theatre, it was decided to run both houses under one joint management next season, and the attractions will be alternated so there will be no competition until the new opera house is built, which rumor says will be some time next year.

MEMPHIS.

Leubrie's Theatre: Jennie Jones' complimentary concert 21st to large house. Miss Jones is a talented young lady of this city. Jay Rial's Humpty Dumpty 22d and 23d to good business at reduced prices, 25, 35 and 50 cents. The Mozart Club present Opera Der Freischutz 28th, 29th and 30th.

Greenlaw Opera House: Fannie Louise Buckingham comb. 20th, 21st, 22d and 23d to very good business.

Item: Mary Dixon, who made her debut in St. Louis this week, is a Memphis lady, and I am happy to hear she has made a favorable impression. Nothing booked ahead.

## Texas.

GALVESTON.

Tremont Opera House: Bartley Campbell's Galley Slave comb. in different plays for five nights to fair business only, caused by the Saengerfest concerts at New Grand Island. The Galveston Juvenile Opera co. tendered a benefit to Manager Felix Schrum 16th. The Chimes of Normandy was done in excellent style. The audience was fair.

Items: It is almost certain that Manager L. E. Spencer will have the Opera House for the next season.—The thirteenth Texas Saengerfest at the Saengerfest Pavilion on the beach, which was erected especially for the festival, with a seating capacity of 5,000, will be illuminated by electric light for the first time in Texas. Singers from all parts of the State take part. There were fully 6,000 persons in and about the pavilion last night, 19th.

## Virginia.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Alice Oates Opera co. gave Olivette 23d to fair business; the audience seemed well pleased. This closes the present season. The Sarah Jane, a clever burlesque on Pinafore, composed by Manager Simpson, which met with a decided success last season, will be given 27th by home talent for the benefit of the Home Guards, to enable them to purchase new uniforms in which to attend the Yorktown Centennial next October.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Ford's Opera House co. 20th, 21st and 22d in Olivette and Billee Taylor to good houses. Billed: Emma Abbott Opera troupe 25th, week.

Comique (W. W. Putnam, manager): Business fair. The Bartletts open 25th.

## West Virginia.

WHEELING.

Opera House (N. Reister, manager): Maggie Mitchell played for two nights to the largest houses of the season. Denman Thompson one night to a crowded house. Booked: Ootty Gooft's New York comb. 28th, 29th and 30th.

The Academy closes this week with a benefit for Manager Charles Howard. Reopens Sept. 12.

## Wisconsin.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): The 280th concert of the Milwaukee Musical Society 22d was a complete success; the oratorio Elijah was given, assisted by Miss Norton of Cincinnati and Mr. Remmerts. The Arion Club gives Damnation de Faust 28th on a grand scale. Salsbury's Troubadours May 5 to 7.

Grand Opera House (Jacob Nunnemacher, manager): Chic by local talent 22d and 23d; May 2, 3, 4, 5, Hoey & Hardie's Child of the State comb. Haverly's European Mastodons soon appear.

Favorite Theatre (John Slensby, proprietor): Enjoys good patronage. Good artists and amusing bill.

Item: Mr. and Mrs. Nunnemacher have returned from their Eastern trip, and again their elegant turnout is seen on the street.

EAU CLAIRE.

Music Hall (J. E. Cass, manager): The Edwin Clifford Dramatic co. 14th, 15th and 16th to good business in Bartley Campbell's society drama entitled Peril; or, Love at Long Branch, Ticket-of-Leave-Man and Black Diamonds. This is the finest co. that Mr. Clifford ever brought to this city. By request of prominent citizens he returns 25th and 26th, when he will produce Lady of Lyons and Ingomar. Charles Forbes with a fine comedy co. came 18th, 19th, 20th and 21st in Black Diamond, Asa Whitcomb, Uncle Tom's Cabin and Our Boarding House. Mr. Forbes returns about June 12 when he will produce True Devotion and Vigilantes. The latter of these two was written and arrrnged by Scott Marble for the Forbes co. C. R. Thorpe was engaged in place of H. C. Bradley. He joined them at Minneapolis. Booked: John Dillon May 10; John Jack 19th, 20th and 21st; Remenyi concert co. 27th.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietor): Panorama illustrating Pilgrim's Progress to light business 15th, 16th and 17th. McIntyre & Heath's Southern Minstrels 18th to good houses. Prof. Garrison lectured on Evolution 19th; small audience. John Dillon and a very poor co. 20th and 21st. The acting of Dillon himself seems also to be degenerating. Billed: 22d and 23d, Rambles in the Old World by W. F. Bick; 26th, Ben Cotton and his precocious daughter Idalene in True Devotion; May 3, Salsbury's Troubadours; 4th and 5th, John Jack comb.; 9th, Haverly's New Mastodons.

RACINE.

Opera House (McFarlane & Rusco, managers): McIntyre & Heath's co. 22d gave the best exhibition of minstrelsy and variety ever witnessed here to a good house. Coming: Nellie Verne's Burlesque co. 27th. Mitchell's Goblins have written for dates early in June.

## Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): Sol Smith Russell and co. in Edgewood Folks during the week of 18th to fair business only. The performance was unexceptionally a fine one, and pleased those in attendance. Booked: 26th, J. D. Lord, magician and ventriloquist; 27th, 28th, 29th 30th, My Partner.

Theatre Royal (J. B. Sparrow, manager): B., W., P. & W.'s Minstrels 18th, 19th, 20th and matinee to immense houses. 21st, 22d and 23d, Mahn's Comic Opera co. in Fatinitza and the new opera of Donna Juanita, which you will soon see in New York. The opera is full of most taking airs, and will make a big bid for greater popularity than either Fatinitza or Boccaccio. There are many splendid choruses which were given with a spirit that demanded their repetition. The co. is fine in all respects and so very evenly balanced that no one part fails by comparison with any other. Nothing booked.

Mechanic's Hall: Cool Burgess and co. in Our Sleighing Party to moderate houses. There is no great merit in the piece but the co. made the most that was possible out of it.

Items: Jeanne, the sister of Her Majestic Thinness, Sarah B., made a flying trip to this city on Saturday and people are asking why?—The Young Irishmen's Literary and Benevolent Association give Lady Clancarty on Monday at the Academy, with the assistance of Neil and Mrs. Warner, for a local charity.

OTTAWA.

Grand Opera House (John Ferguson, manager): Cool Burgess came 18th to small business. Cool is evidently playing his name for all it is worth. B., W., P. & W.'s Minstrels 21st to a crowded house. His Excellency the Governor-General and suite occupied the vice regal boxes and greatly enjoyed the performance, which was the best witnessed here for some years.

Items: The Gorman Brothers (Pete and Jerry) returned home last week, having closed a successful six-months engagement with Beadle & Prindle's Pleasure Party. They have been engaged for the Summer season by Shelby, Pullman & Hamilton.—Beadle & Prindle closed their season at Forest, Ont., 14th and have reorganized, and will leave Chicago May 5 for a tour of the Western States.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Holman Opera co. presented Olivette 18th and 19th to small houses. McKee Rankin's Danites gave general satisfaction to large audiences 22d and 23d. Booked: April 29 and 30, Zoe Gayton in Mazeppa; May 2, Findlay Macgregor; 4th, Rentz Santley comb.; 5th, Hazel Kirke; 9th and 10th, Genevieve Ward; 11th and 12th, Standard Comedy co.; 14th, Aldrich & Parsloe; 23d, Haverly's Black Forty.

Academy of Music (Joseph Kneshaw, manager): Popular Dramatic co. in the Carpenter of Rouen 20th to good business. 28th, 29th and 30th, Hartz the magician; May 2, Rival Concert co.

TORONTO.

Royal Opera House (J. C. Connor, manager): Zoe Gayton comb. appeared in Mazeppa first four nights of week to fair business; show fair. Balance of week B., W., P. & W.'s Minstrels crowded this house to the doors. Good show. Monday, April 25, and week Hazel Kirke.

Grand Opera House (O. B. Sheppard, manager): The Rival Concert co. concertized 18th and 19th to fair houses. 20th and 23d The New Evangeline by Rice's comb. held forth to fair audiences. Billed: 25th, three nights, McKee Rankin; 28th, Toronto Opera co.

LONDON.

Holman Opera House (George Holman, manager): McKee Rankin (Danites) came 21st to a large and well pleased audience. Booked: Rentz Santley Novelty co. May 6.

Mechanics Hall: Prof. Reynolds, mesmerist, came 18th and drew large and well pleased audiences for the week.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): Booked: Rice's Extravaganza co. 25th; B., W., P. & W.'s Minstrels 26th. Rentz's Female Minstrels May 2.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